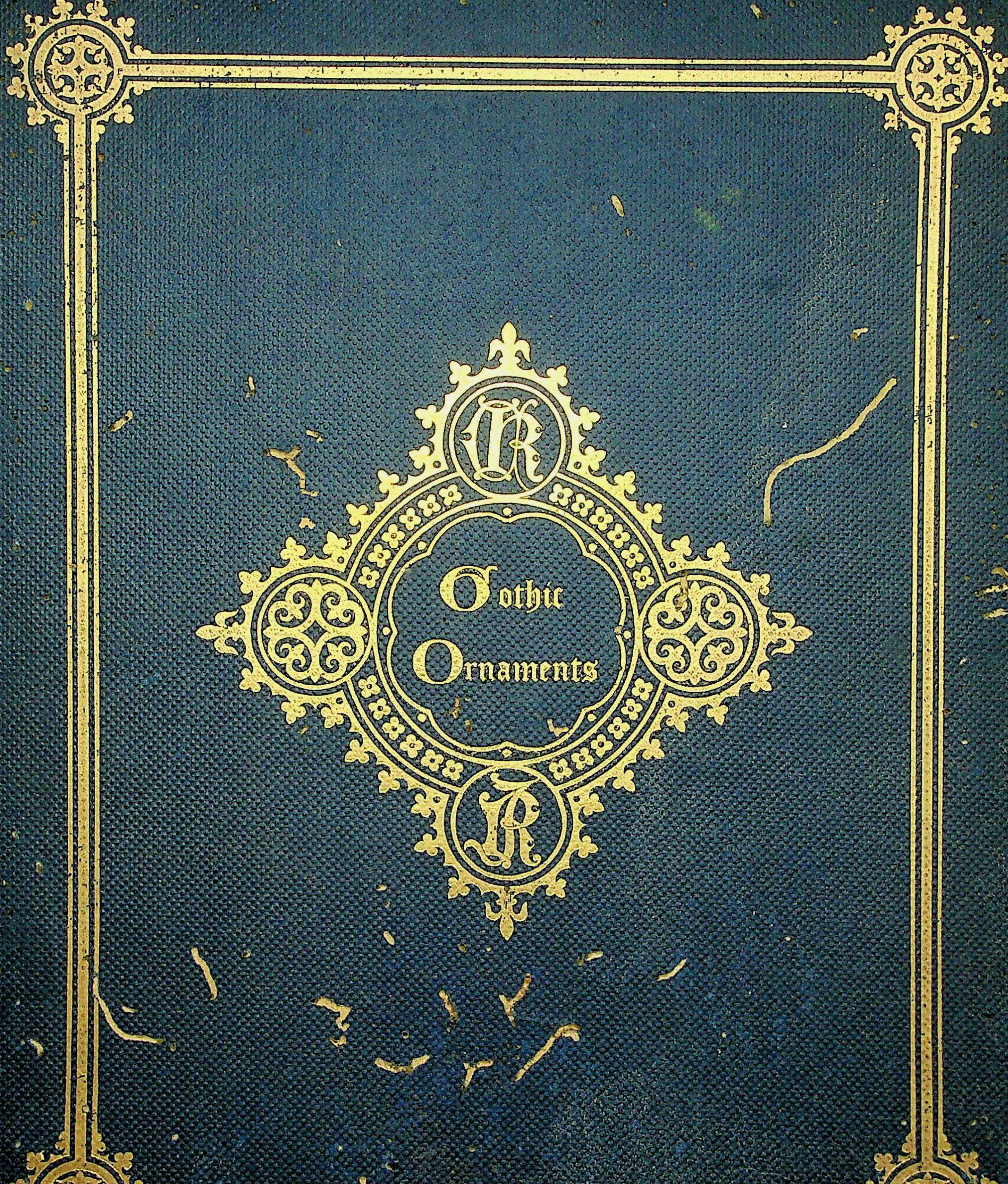
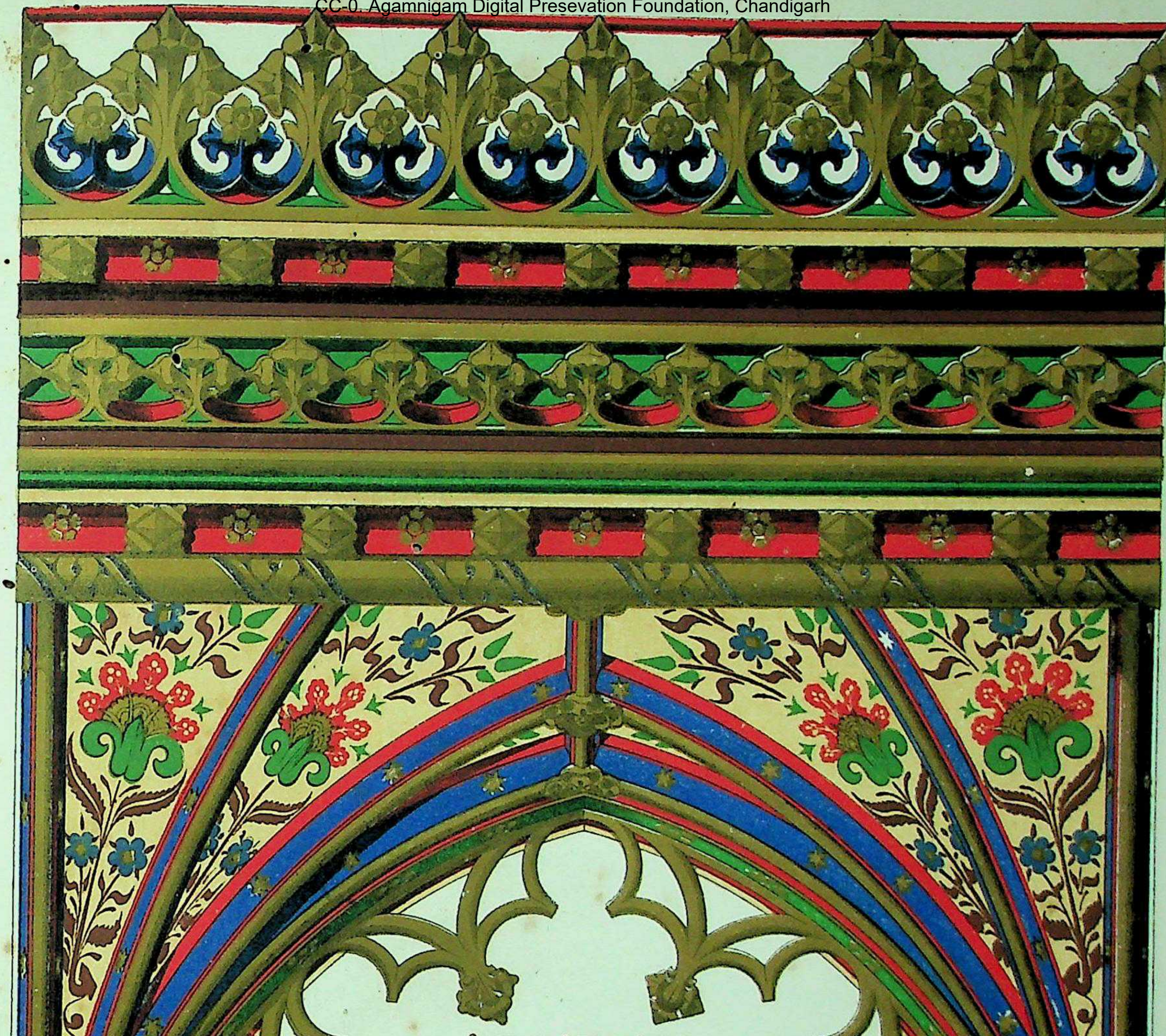


Gothic Ornaments



VOL. II.

Gothic Ornaments

BY

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PREFACE.

DEEPLY impressed with the extraordinary beauty of the Foliated Ornament of the Mediæval Styles of Architecture, it appeared to the author that, at the present time, when a thorough research is taking place concerning the principles by which our ancient builders were guided, an extensive and minute elucidation of the ornamental portions of existing buildings could not fail of being useful, and of exciting the interest of the Architectural world.

With this idea, the author began the present work, resolved to proceed with it to the utmost of his ability; and, the very favourable reception it has met with, during its progress, has encouraged him to persevere in this resolution to its termination.

In what manner he has performed the task, thus undertaken, will be best seen from the contents of the present Volumes.

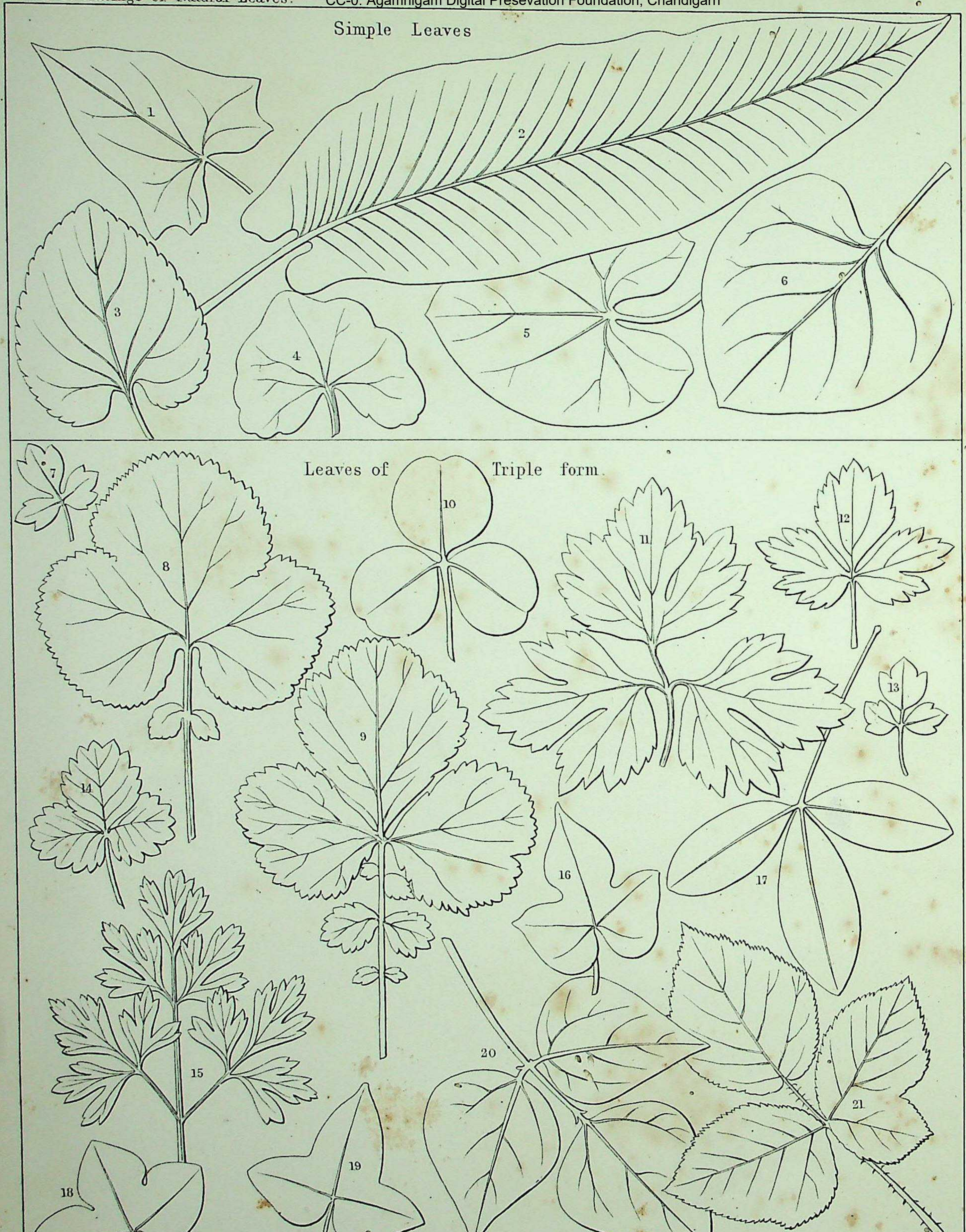
At the conclusion of the first Volume, it was stated that, notwithstanding the completion, to the full extent promised, of that costly feature of the work, the Plates devoted to Coloured Decoration, it was the author's intention to still further extend it. This has been fulfilled; and he thinks the additional subjects will be found sufficiently interesting and valuable to have warranted their introduction; and that they will materially enhance the usefulness of the work.

With regard to the remarks which follow, upon Architectural Foliage and Coloured Decoration, although sensible of his incompetency to do justice to the subject, the author has endeavoured to express his ideas, and the result of his experience, from notes made while engaged upon the work. If they should be found of any value, and induce artists to pursue the subject further, instead of making use of the results of his labours as a mere "pattern book," he will have the pleasure of feeling assured that his efforts have not been altogether in vain.

In conclusion, the author cannot refrain from again tendering his grateful acknowledgments for the assistance extended to him by many of his subscribers and friends, and for the continued encouragement which he has received.

August 1*st*, 1850.

PLATE 1. Tracings of Natural Leaves.



Simple Leaves

Leaves of Triple form

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19
20
21

1. *Woodbine*, 2. *Hart's tongue*. 3. *Dog Violet*. 4. *Pile wort Crewfoot*. 5 & 16 *Convolvulus*. 6. *Lilac*. 7, 11, 12 & 13 *Creeping Crowfoot* 8 & 9 *Herba Benedicta or Water Avens*, 10. *Clover*. 14 *Wild Strawberry*. 15 *Parsley*. 17 *Laburnum*. 18 *Hepatica*. 19 *Ivy*. 20 *Scarlet Bean*. 21 *Bramble*.

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ON THE

FOLIAGE OF GOTHIC ARCHITECTURE.

It may be reasonably presumed that the mediæval architects derived their first ideas of sculptured foliage either directly or indirectly from the Romans. The Norman foliated capital was evidently an imitation of the Corinthian; but, in later Norman, the foliage began to assume a distinctive character, and to take a path of its own, from which eventually sprung the vigorous carving of the Early English period—the foliage characteristic of the 13th century.

At this period we have the first elaborate and extensive application of natural foliage to the ornamentation of architecture. Arches, capitals, spandrils, and groined ceilings then became—

> "All garlanded with carven imageries."

In the 14th century, foliage was based more strictly upon natural types, than during the preceding period, and at the same time greater variety was introduced, which imparted that freedom and luxuriance of form which so eminently places the foliage of our English architecture above that of any other age.

In the Early English we find much beautiful and elegant design, with extreme boldness of execution, but the foliage appears mostly to be taken from one class of plants.—There is a great variety in general design and arrangement, but a similarity in the forms of the leaves: they are mostly of a triple form, and are generally considered to be emblematical of the Trinity. The natural type from which they are supposed to be taken is the *Geum rivale,* or Water Avens, noticed by Browne in his "History of the Edifice of the Metropolitan Church of St. Peter's, York;" also by the Editor of "The Churches of Yorkshire," in the account of Skelton Church, in which it is stated that "*Geum* is a medicinal plant,—hence called in different countries, *The blessed herb,—Health of all the world,—Healer of the world,—Herb Bennet,* or *Benet,* i. e. *Benedicta, Blessed.* Thus the *Geum* used in ecclesiastical buildings might be at once symbolical of the Trinity, and of *Him who healeth our infirmities.*"

There are two species of Avens which are common,—the *Geum urbanum,* Common Avens, and *Geum rivale,* Water Avens. Two of the leaves of the latter are given in the tracings of natural leaves,—Plate I., figs. 8, 9. It is divided into three round lobes; those which are fully developed being separated down to the central stem, fig. 9, and each lobe is again subdivided into three.

It is probable, however, that Early English foliage followed merely a principle observable in nature, and that it was not a direct imitation of any particular type. The triple principle of division is not only found in the Avens, or *Herba Benedicta,* but is equally distinct in many other plants. The common creeping Crowfoot, Plate I., figs. 7, 11, 12, 13, which may be found almost everywhere, is a most beautifully-formed leaf, consisting of three principal lobes cut down to the centre leaf stalk, each lobe being again subdivided into three. In the common single Parsley, Plate I., fig. 15, the triplicity is carried still further: the branch is first mainly divided into three, each of which bears a set of three trilobed leaflets, each separate lobe being again generally cut into three.

Among other common examples of triple leaves may be mentioned the well-known Clover, fig. 10,—Wood Strawberry, fig. 14,—Convolvulus Major, fig. 16,—Laburnum, fig. 17,—Hepatica, fig. 18,—Scarlet Bean, fig. 20,—and Bramble, fig. 21. Early English leaves, however, are not always triple, they are often divided into four and five lobes, as seen in the Spandril from Westminster Abbey, Plate 57, Vol. I., and many other examples. These evidently take up the principle of the five-lobed leaves, such as the Ivy and Vine, but preserve all the conventional treatment belonging to the style. The leaves used in the boss in the left-hand lower corner of Plate 49, Vol. II., from Stone Church, call to mind those of the Ground Ivy, Plate II., figs. 21, 22, 23. There are leaves of a somewhat similar shape used in a spandril from Wells Cathedral, Vol. II., Plate 72.

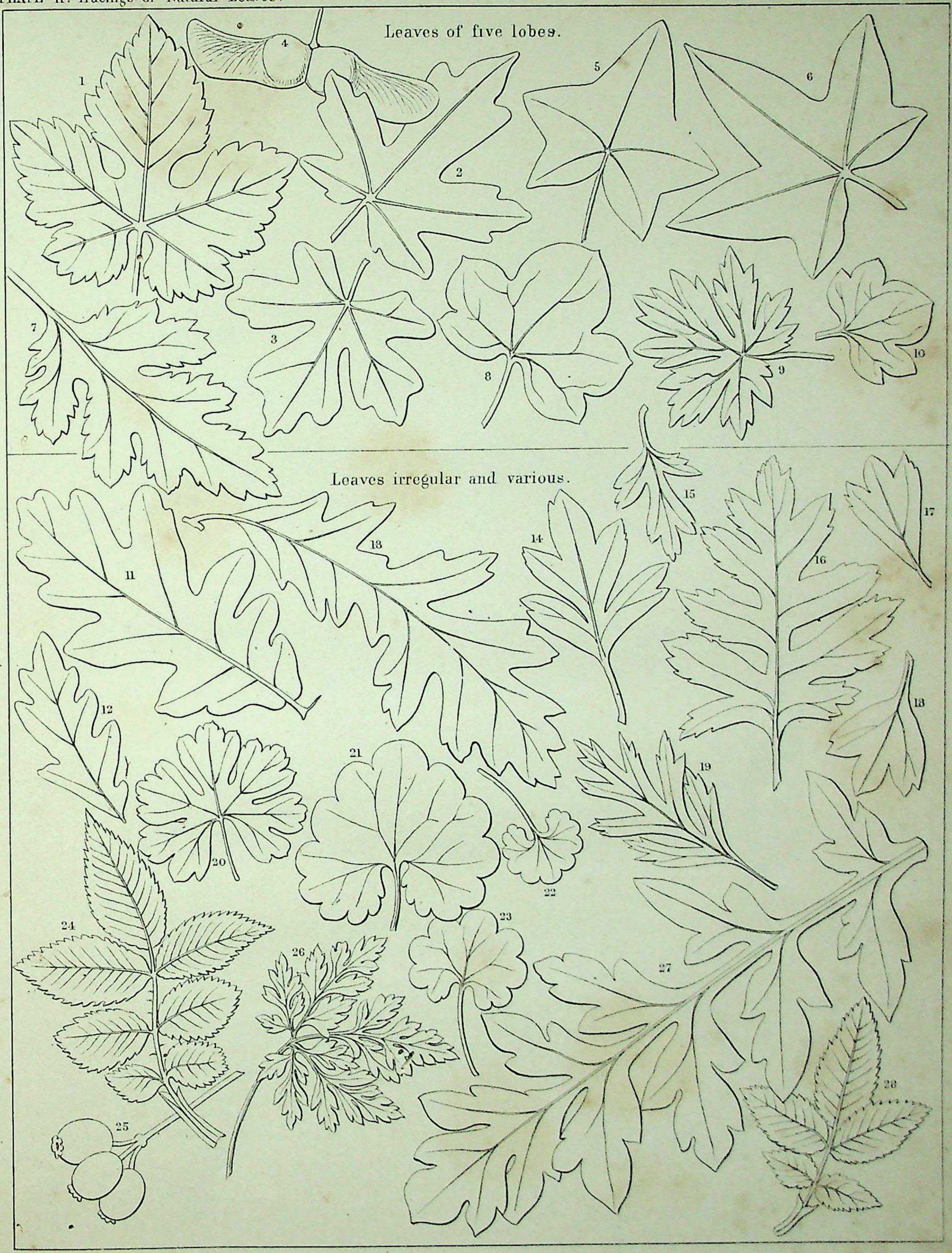
At the end of the 13th, and beginning of the 14th century, the artists of the period appear to have had a desire to introduce some fresh forms of leaves in their carvings; consequently, about this time, more natural foliage began to be developed here and there, until after a time the Early English is only to be seen occasionally, and at last gave place to that which was more strictly natural. Following this period, we find that a number of different kinds of plants were used, with their characteristic seeds and flowers,—such as the Thorn, the Oak, the Maple, the Ivy, the Hop, the Vine, the Rose, and some others, all carved with great delicacy, and possessing all the characteristics of their natural types.

The foliage of this date,—the Early Decorated,—was, perhaps, more perfect than at any other period. It possessed all the freedom and flowing lines of the Early English, without that conventional undulation of the surface of the leaves, on the other hand, which was so prevalent later in the style, and which continued to get more formal and stiff during the 15th century. As specimens of this date, I might mention the subjects taken from the Chapter House of Southwell Minster, and the Stalls in Winchester Cathedral, given in the First Volume.

The later Decorated foliage was very beautiful, and, in richness of effect, has, perhaps, never been surpassed; but it was in some cases too complicated, and deficient in boldness, from its extreme delicacy and elaborate finish. This is, however, a wonderful period, as will be at once conceded by those who have taken the trouble to examine with attention any of our enriched buildings of this date: for instance, the Lady Chapel, at Ely,—the Percy Shrine and Altar Screen, in Beverley Minster.

After this period it appears as though nature were almost deserted as the model of the ancient carver; and, although foliage continued beautiful and elegant, even up to the latest period of Gothic Architecture, yet it was not used so profusely, and the carver fell into a conventional set of ideas, which he copied and recombined, until the foliage was scarcely to be recognized by anything in nature. Oak became of such fantastic forms as only to be distinguished by its Acorns, and the Vine only to be known by its Grapes.

PLATE II. Tracings of Natural Leaves.


Leaves of five lobes.
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Leaves irregular and various.
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24
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27
28

1, *Vine*, 2, 3, 4 *Maple with seed*, 5, 6 *Ivy*, 7, *Chrysanthemum*, 8, *Ivy leaved Toad Flax*, 9, *Bulbous Crowfoot or Buttercup*, 10, *Ivy leaved Speedwell*, 11, 12, *Oak*, 13, *Pin or Marsh Oak*, 14, 15, 16, 17, 18, 19, *Hawthorn*, 20, *Dove's Foot Crane's Bill*, 21, 22, 23, *Ground Ivy*, 24, 25, 28, *Wild Rose and seed*, 26, *Herb Robert*, 27, *Hairy Cardamine*

In the present age, not only is there a necessity for studying ancient examples of art, but to refer again to nature, so that a new spirit may be infused into our works. The object of a graphic record of examples from the glorious remains of mediæval art which exist in our country, is not that they may be copied and recopied as so many stock patterns, but to exhibit some portion of the immensity of what has been done for us by our forefathers, to present facilities for careful and diligent study, and further invention. Let such examples, therefore, be compared with nature, fresh natural forms sought after, and their botanical characters studied, that the result may be new and original forms and combinations. In one word, let our object be, *progression,*—our motto, *Excelsior !*

I would suggest to those who wish to study the forms of leaves in nature, that they should make a collection of tracings of such as they may meet with, in a similar manner to the Plates given. Most leaves may be traced, after having been pressed for a short time in a book, by simply passing a pencil along the edges, while held down upon a piece of paper with the left hand. Very complicated, or delicate leaves, may be attached to the paper with a little gum water.

The advantage of having the simple forms of leaves, which can be readily referred to when designing foliage, is very great. It is, also, as well to have several varieties of each kind of leaf, with a sketch of a small branch, shewing the seeds, flowers, or any peculiarity. The variety of forms which may be found among the leaves of the common Hawthorn alone is astonishing; while a most striking variety may be collected from among our commonest weeds :

——————" 'Tis but to hold
Converse with Nature's charms, and view her stores unroll'd."*

Many of the Geranium tribe, commonly known by the name of Crane's Bill, have very elegant leaves: two are given on Plate II., figs. 20, 26. They are generally very much subdivided, giving them a slender and elegant appearance; of course, too much subdivided for carving; but their forms might be taken advantage of in coloured decoration or stained glass. The Creeping Crowfoot, Plate I., figs. 7, 11, 12, 13, has been already mentioned as being a leaf of triple character. Several others are also shewn, which appear to have forms that may be sometimes well adapted for carving. Plate I., fig. 1,—the common Bindweed,—the flowers of which are also very beautiful; fig. 2, Hart's Tongue; fig. 3, Dog Violet, a perfectly-formed heart-shaped leaf; and fig. 4, Pilewort Crowfoot, although of the simplest kind, may often be used with advantage. Leaves of similar character, or, perhaps, formed upon such leaves as fig. 6,—the Lilac,—are often found used by the old carvers, as in Plates 67 and 84, Vol. II., from Wells Cathedral.

The Dog-tooth ornament was evidently taken from four simple leaves like the Laurel, their bases being brought to a point, and set up pyramidally. Mr. Christian, in his "Illustrations of Skelton Church," calls it "the four-leaved ornament," as being a more correct term than Dog-tooth. The Convolvulus Major, Plate I., fig. 5, is generally a simple heart-shaped leaf, but is also found triple, as at fig. 16. The Ivy leaf is usually of five lobes, —Plate II., figs. 5, 6,—but is often also triple, as at Plate I., fig. 19; and it is thus in the crocketting from the Arcade, in the Chapter House, Wells Cathedral, Vol. II., Plate 88, among which will be found also the Hazel. Another example of the Hazel being introduced is given in Plate 96, Vol. I., from Winchester Cathedral.

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* Childe Harold.

Plate II. of leaves, fig. 8,—Ivy-leaved Toad-flax,—is a leaf of beautiful form; it grows on old walls and rocks, with long trailing stems, and elegant little purple or yellow flowers. The leaf reminds one of the plan of some of the decorated piers, when the shafts have the sharp arris, or ridge peculiar to shafts and mouldings of that period. The common Buttercup, or Bulbous Crowfoot, fig. 9, has leaves much divided, each cutting being very sharp and pointed. Fig. 27, is the leaf of the Hairy Cardamine, or Bitter Cress; the divisions are beautifully arranged; the seed is a long upright pod. The names of some others may be mentioned, having good-formed leaves, as Wood Sorrel, the leaves of which are divided into three perfect heart-shaped leaflets, —Fumitory,—Cuckoo-pint, or Lords and Ladies,—Stork's-bill,—Agrimony,—the Thistles, some of which are very fine,—and the Ferns. The Plane Tree has a good simple leaf, with elegant pendulous seeds.

Such diversity may be found in the forms of leaves, that it is scarcely possible to find two precisely alike, even upon the same plant. In the Hawthorn, some leaves are of seven, and even nine lobes; while others, perhaps, on the same branch, are only of three,—Plate II., figs. 14, 15, 16, 17, 18;—fig. 19, is from another species. In carving, it is sometimes accompanied by its flowers, but more generally by its characteristic berries, as in the left-hand capital, Plate 22, Vol. I., from Southwell Minster. It is somewhat remarkable that the spine, or sharp prickle, is never found among the old carvings, although every other feature has been copied with great care. May not this be typical of our Lord having interceded for sinners, and by His death removed the thorns, and prepared the way for their reception into the Kingdom of Heaven?

The Oak, Plate II., figs. 11, 12,—like the Hawthorn,—is an irregularly-lobed leaf, often having more lobes on one side than the other. Fig. 13, is another variety of Oak, the lobes of which are more numerous and pointed than that of the common Oak. The Vine, fig. 1,—Maple, figs. 2, 3,—and Ivy, figs. 5, 6, except in some cases with the latter, as already mentioned, always contain five principal lobes, and in general shape are nearly pentagonal. The Maple has peculiar shaped seeds, called keys, fig. 4, which are often found among carved foliage, as in Plates 83, 84, Vol. I., from Winchester Cathedral, and Plate 24, Vol. II., from Beverley Minster. In the centre capital, Plate 22, Vol. I., it is carved in flower. The Rose, figs. 24, 28, has several leaflets on the same stalk; generally two or three pairs, with an odd one at the end. Fig. 25, shews the hips, or seed of the Rose. Fig. 10, Ivy-leaved Speedwell, is a small creeping plant, with diminutive leaves, having a roundish appearance on the surface. Fig. 7, Chrysanthemum, has a very fine leaf, generally of five lobes, and is of a form well adapted for carving: it has a similarity to the Acanthus leaves in classic architecture.

Leaves spring from the stem in different ways; either alternately, as in the Oak, Thorn, and most plants; or in pairs, opposite to each other on the same level, each pair being arranged crosswise, alternately, on the stem, as the Maple, Ash, and others. There is a third manner, called *whorled*, or *verticellate*, but which need not be noticed here. The leaf-stalks in the Maple are long; in the Oak short; in the Ivy they clasp the stem. At the intersection of the leaf-stalk with the stem of most plants, there are generally leaf-buds to be found; they are often shewn in carvings of the Decorated period. At the foot of the leaf-stalk of the Rose, Plate II., figs. 24, 28, there are two leafy appendages, called stipules, but I am not aware of any example where it has been attended to in carving, nor have I seen any case where the Maple has been arranged with opposite leaves. It is true, perhaps, that it is not necessary to follow nature thus closely.

The arrangement of the stems of foliage in carving require much study, and perhaps are more difficult of successful treatment than any other part of the design. It is necessary to make them much thicker than they are in nature, especially for stonework, in order to avoid weediness, or thin, straggling, disconnected forms. They must also be curved, and arranged in flowing and graceful lines, to contrast with the straight lines by which the foliage is usually bounded. Some of the spandrils from the Chapter House of Southwell Minster are arranged with *straight* stems,—Plates 15, 30, Vol. I.; they do not appear, however, to be so successful as those arranged in graceful curves.

Ideas may often be gained by observing the peculiar manner in which different plants grow: for instance, the Ivy clings to walls and trunks of trees, by means of little roots or claws, bearing some resemblance to the legs of the caterpillar. This might probably be taken advantage of in some cases; the stem being made to creep along, for example, at the back of a hollow moulding, allowing the leaves alone to come forward. Other plants, as the Convolvulus and Woodbine, wind their stems round stalks or other objects for support. This is always a graceful arrangement, and was adopted to a very great extent in the twisted ornaments of the Perpendicular period.

It may be thought by some, that so minute a study of natural foliage, and the observation of strict botanical forms by the architect, is unnecessary; yet it appears but reasonable that, as painters and sculptors must study the anatomy of the human figure before they can produce figures free from anatomical blunders, so the architect, or carver, must study the anatomy of plants before he can design or group foliage with natural feeling or correctness; not that nature is ever to be literally copied, or that it should not in any case be departed from; but never through ignorance; nor should there be wanting that general harmony with natural principles which must pervade all true art.

Correct and natural form is an essential element of beauty, and will enhance the merit of a work of art tenfold. Such an element, moreover, is quite consistent with a skilful and artistic mode of treatment, and does not necessarily involve servile imitation. However much opinions may change from period to period concerning *Art*, we should remember that with regard to *Nature*—

> ————"Beauty still is here.
> States fall, arts fade,—but Nature doth not die."*

To what extent it should be followed, must depend upon the good sense of the artist. Of one thing, however, we may be certain,—architectural foliage should not be a mere transcript of nature; thought, the power of design and adaptation, should be stamped upon it; never should it be placed about indiscriminately, as though it were a mere petrified collection of green boughs; it should be engrafted with the architecture, and essentially belong to, and be a part of, its design.

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* Childe Harold.

With regard to degree of finish, Mr. Ruskin, in his "Seven Lamps of Architecture,"* very justly remarks, that "work may be wasted by being too good for its material, or too fine to bear exposure." An artist, therefore, should not endeavour to produce elaborate work in a rough sandstone, nor should exterior carving be too much undercut; for, with reference to the strength and durability of the material, it should be remembered that it requires to be of as great bulk as possible (especially in the case of Bath or Caen stone), in order that it may withstand the action of the atmosphere. Care should be taken, too, that no hollows be left where water will rest.

It is of the greatest importance that, for exterior work, a strong stone should be selected. For this purpose, the "Report of the Commissioners, respecting stone to be used in building the new Houses of Parliament,"† will be found particularly valuable. It is there said, that "the state of the atmosphere in populous towns decompose faster than in the country. * * * Buildings in the country possess a great advantage, owing to lichens, with which they invariably become covered, and which, when firmly established, protect stone from ordinary causes of decomposition. As an instance, several frusta of columns and other blocks of stone, quarried at the time of the erection of St. Paul's Cathedral, are now lying in the Isle of Portland, * * * covered with lichens; and, although exposed for 150 years, still retain, beneath the lichens, their original forms, even to the marks of the chisel; whilst in the Cathedral itself, where exposed to the south and south-west winds, it is, in some instances, fast mouldering away."

In the interior of a building, where light is not so intense as on the exterior, the *utmost practicable* degree of undercutting should invariably be adopted; and the material may be selected more for its fineness of texture than for its capabilities for resisting the effects of the atmosphere.

The way in which some of the old carved work was executed is positively wonderful. Some of the bosses, as at Beverley Minster, Plate 47, Vol. II., were completely hollowed out inside,—the mitreing of the ribs of the groin being finished just as it would have been had the boss not been there; and this must have been all worked through the interstices of the foliage which surrounds the whole of the intersections of the ribs; so that it could not possibly have been worked from the back. The same may be noticed in foliated capitals, and other parts. The foliage is only connected with the ground or bell of the capital, at intervals, behind the largest masses, and just sufficiently to give support to the work. See the sections given in Plates 24, 46, 52, 73, Vol. I.

The evident purpose of such high relief is to produce a sparkling effect of light and shade, which contrasts admirably with long lines of shadow in plain mouldings, or with the masses of light upon plain surfaces.

The practice of introducing small human figures, animals, and birds, amongst foliage, has prevailed in nearly all ages. The Romans had a great predilection for it, and often introduced boys and other figures mingled with the foliage—griffins, with their tails terminating in foliage, and many other similar devices.

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* Lamp of Sacrifice, p. 24.

† Dated London, March 16, 1839.

This was always a favourite method of giving variety to foliage among our mediæval carvers. There are several examples given in this work of such mode of arrangement; which, besides producing a pleasing variety in design, gives great scope for the artist's fancy and invention. English carvers were also extremely partial to the introduction of heads enveloped in foliage, which frequently issued from the mouth, lips, chin, and forehead. Examples of this are very numerous, especially in buildings of the Decorated and Perpendicular periods.

In the Early English capitals of the nave and transepts of Wells Cathedral, figures and birds are introduced very plentifully; in some instances heads are used in the bell of the capital instead of foliage; in other cases figures are introduced gathering grapes; one of a man stealing grapes, while another figure is approaching cautiously from behind to thrash him; another capital contains a cobbler mending shoes. These examples, however, I do not consider worthy of imitation: figures should not be introduced in foliage as if they were walking about among so many trees; it is far preferable to see them blended with the foliage, and form an integral portion of the design.

The four-leaved diapers of the Early English and Decorated periods were evidently taken from cruciform flowers. For example, the diapers from Westminster Abbey mostly consist, in the centre, of five or six berries, which may be supposed to represent the pistil and stamens; four main leaves, extending to the corners of the square, correspond with the Corolla, and four intermediate points of leaves answer to the Calyx. In the enamelled diaper, given in Plate 5, Vol. I., from the pillow in the monument of William de Valence, the flower is plainly taken from a natural one of four petals. It is very similar to a little annual called *Clarkia Pulchella;* especially as each of the petals of the Clarkia have a triple termination. Many flowers form most beautiful crosses: Mr. Wailes, of Newcastle-on-Tyne, sent me a specimen of one, called the *Zanthoza Rotundifolia,* a green-house plant. It consists of four flowers arranged around a centre one, forming a most beautiful floriated cross. Four-leaved flowers were much used in the Decorated period, in hollows of mouldings, and frequently alternating with ball flowers, as in the example given in Plate 46, Vol. I.

In nature, leaves and the different parts of flowers, in all cases, alternate with one another; this is the result of a law in botany,* by which all leaves are developed in alternate positions round an axis, and never two adjoining leaves immediately one above the other. In flowers, the stamens are arranged alternately with the petals of the Corolla, or floral envelope, and these again alternately with the sepals of the Calyx. This law is constantly adhered to, and taken advantage of, in Gothic ornaments, as in the Tudor Rose, and the various square and triangular roses of the 15th century.

In the Decorated period the finials were arranged upon the same principle, and the result is an outline constantly varying, as seen from different points of view. In later finials this arrangement was not often attended to; the consequence is, a great decrease of beauty, without, perhaps, at first sight an apparent cause. In Plate 16, Vol. II.,—Finial from the Lady Chapel, Ely Cathedral,—a small view is given, shewing the difference of outline there is when the same finial is seen diagonally. This may be again observed in Plate 81,

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* Noticed also by Mr. W. P. Griffiths, in his "Proportion and Chromatics of Ancient Gothic Churches."

Finial from the Chapter House, Wells Cathedral. The block plan here given shews the manner in which the finial is formed: the lower range of foliage stands square with the arcade; the next springs diagonally with it from the necking, and in size exactly extends to the sides of the lower square; while the uppermost foliage stands the same as the lower. The two great finials, measuring four feet in height, that crown the principal canopies of the Percy Shrine, in Beverley Minster, are formed upon precisely the same principle.

The foreshortening of objects should be calculated and allowed for, when placed above the eye. The Finial from the Lady Chapel, Ely Cathedral,—Plate 16, Vol II.,—being from a canopy placed as high as the springing of the groining, will be found to be considerably elongated, and of a very different proportion to one situated near the level of the eye. Crockets again, must be arranged further apart, and pinnacles must be more lofty when situated at the top of a building or tower, than they would be if the same pinnacle were intended to be near the eye. The same rule holds good with regard to capitals, canopies, and other features that are liable to lose their apparent height by foreshortening.

Foliage should not be made too complicated when placed at a considerable height. Upon this may be quoted another excellent observation from Mr. Ruskin's "Seven Lamps of Architecture."* "Visibility, however, we must remember, depends not only on situation, but on distance; and there is no way in which work is more painfully and unwisely lost than in its over delicacy on parts distant from the eye." And, here it may be as well to state, that the main body of the examples given in the *Gothic Ornaments*, are taken from such as are not many feet above the level of the eye. I have usually been limited by the length of the ladders, or other means of reaching them, found in the buildings where I have been drawing; and I have made it a rule, in nearly all cases, not to draw an ornament which I could not get at and properly examine. Ornaments, then, which are to be placed at a great height, should be reduced in the number of their parts or divisions; retaining all the elements of form, but divested of extreme complication; thereby gaining breadth of light and shade, and a bold and clear effect, as viewed from a distance.

Take, for example, the vine-leaf crocket from Ely Cathedral, Plate 19, Vol. II. Each lobe has here three distinct sets of divisions. These may be reduced, first, by leaving out the smallest divisions: thus, the centre principal lobe contains seventeen divisions; these may be reduced to seven, and next, if required, to three. In taking a leaf, from an example in nature, the carver should never adopt a greater number of the divisions than is adapted to the effect it is desirable to produce in his carving. Crockets upon spires frequently have nothing but the general form, without any foliage whatever.

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* Lamp of Sacrifice, p. 22.

ON THE COLOURED DECORATION OF GOTHIC ARCHITECTURE.

It would be superfluous to dilate upon the peculiar beauty of effect, and other advantages derivable from the use of Polychromy in Architecture. To the interior of buildings, beyond doubt it is particularly applicable, and serves to impart that genial aspect, which, in this country, is all the more desirable, from the occasionally cheerless nature of its climate.

In churches, coloured decoration is peculiarly effective, and, when properly applied to roofs and ceilings, is far preferable to that monotonous and dingy stain, in imitation of old oak, with which deal, plaster, and other materials are so frequently overlaid. For the plain surfaces of walls also, what can be better than some simple diapered pattern, with texts of Scripture around the arches, and in other appropriate positions. For this purpose the ornaments may be of the simplest kind, stencilled, and mostly without gilding.

For the Reredos of a church, Screen, Chancel ceiling, or any smaller portion, the painting may be of a richer character, and with a greater extent of gilding. But, as a general rule, a building should never be completely covered with painting, or the greater mass made very elaborate. Of course there are exceptions to this rule; but this is said more in reference to churches, of that class, of which so many have been erected of late years,—churches wherein oak roofs are out of the question, and the adoption of plastering for the interior plain surfaces becomes almost a matter of necessity.

That love of whitewash, to which the churchwardens of the last century were so pertinaciously addicted, was a puritanical notion, which was, probably, handed down to them from the time of the Reformation; and the sooner it is altogether got rid of, along with the white ceilings of our dwelling-houses, the better.

Where, then, open-timbered roofs are of deal, let them be appropriately decorated with painting, instead of being blackened over to the colour of tar; and, where the walls are of plaster, let them be relieved by coloured diapers or other designs. Nothing is more suitable for the reception of wall painting than plaster; and, after all that has been said against its use, there is nothing so appropriate for the internal covering of the plain surfaces of walling. Let all mouldings, piers, arches, &c., be executed in stone, and the plain surfaces covered with plaster, and painted, no matter how simply, so that it be of good design. Moreover, this is quite in accordance with ancient examples. The painting from West Walton Church, Norfolk, illustrated in the First Volume, Plates 58, 62, 63, is executed upon plaster; and again, the plain surfaces of the groining from the passage leading to the Chapter House, Salisbury Cathedral, are all plastered upon rough stone, and the plastering is *jointed* in a brown colour, as it is at West Walton. Two specimens of the painting from this passage are given in Plate 79, Vol. I. The painting on the groining of the Chapter House, belonging to the same cathedral, is of similar character; and I have no doubt that the plain surfaces are also plastered.

The painting from West Walton,—Vol. 1., Plates 58, 62, 63,—and from St. Mary's Church, Guildford,—Vol. II., Plates 39, 40, 44,—is of very simple character, and gives a tolerably good idea of what the painting probably was in ordinary churches during the 13th century. The colours were very few; mostly red, upon a warm ground, with green and blue here and there, but used sparingly. The ornaments had a resemblance to tiles of that date; and in decorating a church of the Early English period, many very beautiful diapers might be designed for walls, backs of arcades, spandrils of arches, &c., from tiles of that date. With this idea, two Plates of tiles have been given in the First Volume,—Plates 97, 101. These designs can generally be so arranged as to be stencilled in a very simple manner. The half-circle from the spandril of the nave arches, West Walton Church, —Vol. I., Plate 58,—affords a very excellent suggestion as to the manner of decorating the spandrils of large arches. It should be observed too, that no gold or expensive colour is at all required for this Early Decoration; in fact, it would mar the beauty and simplicity of the whole if it were introduced.

In painting of the Decorated and Perpendicular periods, red, green, and blue were used profusely, and carved foliage was usually gilded. The general rules observed by the decorator in painting, of these periods, appear to have been very simple: one was that of continually changing and contrasting two of the principal colours, which is very similar to what is called *counter-change* in heraldry. This may be seen in the ground or back of the stalls from the Lady Chapel, Ely Cathedral,—Vol. II., Plate 1.,—the shaft on the left-hand side being green, and the ground, or back of the stall, red; while, on the right-hand side, it is *vice versâ*,—the ground green, and the shaft red. Above, in the ground behind the figure of the bishop, the colours red and green again alternate with those below. In the canopy, and parts surmounting the whole, this rule is not so prominent. Among the painted Rood Screens of Norfolk it becomes very apparent: in the Rood Screen from East Harling Church, the red and green of the double quatre-foil panel, given in Plate 66, Vol. I., in the next quatre-foil, completely change places;—that which is green in one becomes red in the next, and *vice versâ*; gold, black, and white retaining their places throughout without change.

In the example from Beverley Minster,—Vol. II., Plate 27,—red is *counter-changed* with blue; it is more frequently the case, however, that blue is very much confined to the hollows of mouldings, and the soffits of small groins, as in the groining of the canopies of the Font Cover at Ufford,—Vol. II., Plates 51, 52, 58,—and in the small groins from the Rood Screen, Tilbrook Church, and Bishop Beckington's Shrine, Wells Cathedral,—Plates 65, 82.

Another rule which was observed, but with few exceptions, is, that positive colours, as red, blue, or green, are separated by either gold or white. For example, in the cornice from

Bishop Beckington's Shrine, Vol. II., Plate 82, the colours of the mouldings are in the following order:—

	COLOURS,	divided by		GOLD or WHITE.	
1	Intervals of Battlements	RED.	2	Battlements	GOLD.
3	Hollow	BLUE.	4	Bead	GOLD.
5	Riband on bead	CHOCOLATE.	6	Fillet	WHITE.
7	Moulding	GREEN.	8	Fillet	GOLD.
9	Hollow	RED.	10	Fillet	GOLD.
11	Moulding	BLACK.	12	Fillet	WHITE.
13	Hollow	BLUE.	14	Foliage	GOLD.
15	Bead	RED.	16	Riband on bead	GOLD.

In the groin above, the ground is blue, the hollows of the ribs white, with the outer portion red (see section of the rib on the next plate), and fillet gold. There are exceptions to this rule in the same groin, some of the hollows being all red, and joining the blue. In diapers of panelling, and other parts, when the ground was of a positive colour, the ornament upon it was either gold, white, or black; gold and black, or white; and sometimes all three. See the examples in Vol. I., Plates 66, 88, and Vol. II., Plates 73, 77, 102. On the contrary, when the *ground* was gold or white, positive colours were used upon it. As in the examples in Vol. I., Plate 40, panel from Aisle, St. Mary's Church, Bury, where the positive colours are placed on a white, or very light, ground; and, in Plate 54, groining from choir, St. Alban's Abbey Church, the red and green foliage is upon a light, or nearly white, ground. See also Plates 98, 101, Vol. II.

In this again, a resemblance to the laws of Heraldry is seen; in which it is a general rule, "that metal shall never be placed upon metal, nor colour upon colour;" for, "arms composed of metals and colours together, were introduced, as well to represent them at a greater distance, as to imitate the military cossack of the ancients, who embroidered their titia, or cloth of gold and silver, with figures in colours of silk; and their coloured silk, on the contrary, with gold and silver."*

Black, however, does not always conform to this rule, but was often used upon colour, as in the examples already referred to,—Vol. I., Plates 66, 88; Vol. II., Plates 73, 77; and, a further deviation is, that white and gold were sometimes used upon each other. But white, in decoration, cannot be termed a metal, as in heraldry. White, in that science, always indicating *argent*.

Black and white, used together, were of frequent occurrence, as in the black and white striped beads, which are so common in perpendicular work. In the roof at Knapton,—Plate 27, Vol. I.,—the beads are black and yellow. The principal tone of this roof is yellow. The whole of the rafters, fillets, and plain parts, are yellow; and the foliage, hollows, and figures, picked out in red and green.

Red and white were frequently used without any other colours, as in the roof of Ufford Church,—Plate 61, Vol. II. In the lower part of the Rood Screen from Tilbrook Church,—

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* Clark's Introduction to Heraldry.

Vol. II., Plate 69,—red and white is *counter-changed;* the fillets and foliage gold; stripe on beads and ground of tracery, black. It may be noticed, as being unusual at this date, that there is no green whatever upon this screen.

It has been already said, that carved foliage was usually gilded; but there are many exceptions to this rule, as in Vol. I., Plates 18, 27, 36, 37; and even, in some cases, where the leaves are gilded, the stems are painted green, and berries red. Prominent fillets in mouldings were generally gold.

Much of the ancient painting was undoubtedly of very questionable effect, as in the example from Dickleburgh Church,—Vol. I., Plate 18,—yet the majority of examples produce a rich and pleasing impression, and the effect of some of the diapers on flat surfaces is very good. In these, the ornament was always extended flat upon the surface, without that shading or appearance of relief which is so often superadded in modern painting.

The lower panels of most of the painted Rood Screens of Norfolk and Suffolk were usually filled with paintings of saints, or the twelve Apostles. Many excellent examples are still remaining, and present valuable specimens of the care and attention that was paid by the mediæval artists upon every portion of their work. As a few, amongst other examples, may be mentioned those of Worstead, Trunch, and Ranworth Churches, in Norfolk. The dresses of the figures in the latter are all very elaborately diapered on gold. Three examples are given from the robes of St. Peter, St. Jude, and St. Bartholomew, in Vol. II., Plate 98.

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AND

DESCRIPTION OF THE PLATES.

EARLY ENGLISH.

PLATE.

7. STONE LABEL TERMINATIONS FROM WINCHESTER CATHEDRAL.

8. ,, CROSS UPON THE GABLE OF SOUTH PORCH, WALSOKEN CHURCH, NORFOLK.

The apex stone of the gable is of later date than the cross itself. From a date upon the gable, the cross appears to have been refixed in 1823.

10. ,, CAPITAL FROM THE ARCADE ROUND THE CHAPTER HOUSE, SALISBURY CATHEDRAL.

11. ,, ORNAMENTS FROM DITTO DITTO

12. ,, SPANDRIL FROM THE DOORWAY INTO CHAPTER HOUSE, DITTO.

13. ,, ORNAMENTS BETWEEN SHAFTS FROM THE OLD ORGAN SCREEN, DITTO.

What is remaining of this screen is now in the north-east transept. It still retains traces of painting and gilding.

20. ,, CAPITAL FROM THE GALILEE PORCH, ELY CATHEDRAL.

21. ,, DITTO DITTO.

34. ,, DITTO DITTO.

35. ,, LABEL TERMINATIONS FROM DITTO.

37. VIEW OF APSE, EAST END OF NORTH AISLE, SHOWING THE PAINTING ON GROIN, &c., ST. MARY'S CHURCH, GUILDFORD, SURREY.

38. PLAN OF SAME, AND STONE ORNAMENTS FROM ELY CATHEDRAL.

39*. PAINTING FROM THE MAIN ARCH OF APSE, ST. MARY'S CHURCH, GUILDFORD.

40*. ,, FROM GROINING OF DITTO.

44*. ,, DITTO DITTO.

This painting is of very early character; it might, perhaps, have been distinguished as semi-Norman. The groin is very irregular, causing the circles which occupy the centre of each surface to be of unequal sizes. They are filled with rudely-drawn subjects, which appear to represent martyrdoms, baptism, punishment, &c. In the centre of the groin a vesica contains the figure of our Lord, and on either side an angel is kneeling with a censor. The spandrils left by the circles are filled with foliage, two of which are given (Plates 40, 44). The ornament is traced with a strong black line, and the ground filled in with red. The foliage is uncoloured; the groin and arch is formed of chalk.

48. STONE SPANDRIL FROM ARCADE IN THE CHANCEL, STONE CHURCH, KENT; AND ORNAMENT FROM TOMB IN WEST WALTON CHURCH, NORFOLK.

49. ,, BOSSES FROM DITTO, STONE CHURCH, KENT.

54. ,, SPANDRIL FROM DITTO DITTO.

70. ,, CORBEL FROM TRIFORIUM OF NAVE, WELLS CATHEDRAL.

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* The Asterisks placed against the marginal numbers indicate the plates given in Gold and Colour.

EARLY ENGLISH,—continued.

PLATE.

71. ,, CORBELS FROM DITTO.

The lower one from the Triforium; the upper one found lying with loose stones in the north aisle of choir.

72. ,, SPANDRILS FROM THE TRIFORIUM OF NAVE, DITTO.
74. ,, CAPITAL FROM PASSAGE TO CRYPT UNDER CHAPTER HOUSE, DITTO.
75. ,, DITTO DITTO.
76. ,, DITTO FROM DOORWAY, DITTO.
89. ,, CORBEL FROM PASSAGE TO CRYPT, WELLS CATHEDRAL.
90. ,, ANGLE CORBEL FROM DITTO.
95. ,, BOSS FROM GROINING OF DITTO.

In the centre of the boss is the *Agnus Dei;* it was drawn in this position to show the remarkable elegance of the foliage, and for the further reason, that the foliage on the other side is broken away.

96 ,, SPANDRILS FROM WELLS CATHEDRAL.

The upper one lying in the north aisle of choir; the parts between the foliage are pierced;—the lower one from arcade in the north porch.

97 ,, TERMINATIONS OF STRING COURSE, FROM THE NORTH PORCH DITTO.

DECORATED.

1*. STONE CANOPY FROM THE STALLS, LADY CHAPEL, ELY CATHEDRAL.

The eastern portion of the chapel, and probably the whole, including the groining, was originally elaborately painted and gilded; but, as is so often the case, it has long been covered up with numerous coats of whitewash. This is now being carefully brushed and cleaned off, and the original painting carefully preserved. The heads and hands of the small figures in the arcade have been sadly mutilated.

2. SECTION AND PARTS AT LARGE FROM DITTO, ELY.
3. STONE CAPITALS FROM DITTO, DITTO.
4. ,, KNOTS OF FOLIAGE FROM DITTO DITTO.
5*. ,, PINNACLE AND CANOPY OF BUTTRESS FROM DITTO.
6. ,, CROCKETS FROM CANOPIES OF STALLS, DITTO.
9*. PORTION OF ORNAMENTAL TILE PAVING FROM PRIOR CRAUDEN'S CHAPEL, ELY.
14*. DITTO DITTO DITTO.

This tiling is put together in rather a peculiar manner; the yellow roses, and the small yellow quatre-foils and triangles, are dropped into apertures, of their exact forms, left in the larger tiles. Many of the lines, which give the effect of mosaic work, are only incised, as shewn upon the grey triangular tile, given separately. These lines were probably used, in some cases, for dividing the tiles, easily, by a slight blow with the hammer. Besides what are shewn upon the plates, there are large figures remaining, formed with tiles, in the mosaic manner, of Adam and Eve, with the serpent entwined round the tree of good and evil,—heraldic lions, and other devices. Before the altar, in Higham Ferrers Church, Northamptonshire, there are some tiles remaining of similar character to those in Plate 14. Upon the risers of the steps the lion and stag is used precisely like those in the border on Plate 9. There are others, impressed with roses and lines, as at Ely.*

15. STONE CROCKETS FROM PRIOR CRAUDEN'S CHAPEL, ELY.
16. ,, FINIAL FROM THE LADY CHAPEL, ELY CATHEDRAL.

The foliage is gilded, stalks green, berries and parts between the foliage red.

17. ,, TERMINATIONS OF CANOPIES FROM DITTO AND PRIOR CRAUDEN'S CHAPEL.

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* In the "Ecclesiastical and Architectural Topography of England," published by J. H. Parker, Oxford, impressed tiles, similar to those at Higham Ferrers, are mentioned, as remaining at Willington, Elstow, and Norhill Churches, in Bedfordshire.

State Museum Library * Lucknow *

DECORATED,—continued

PLATE.

18*. ,, FIGURE OF BISHOP, AND BRACKET, FROM THE LADY CHAPEL, ELY CATHDRAL.

The head, hands, and pastoral staff, are restored from authorities taken from other parts in the Cathedral.

19. ,, CROCKETS FROM THE LADY CHAPEL, ELY.

These are gilded, and generally picked out with red.

22. ,, CANOPY OF NICHE FROM THE BACK OF ALTAR SCREEN, BEVERLEY, MINSTER.

The whole of this canopy, from the springing to the top of the main cornice, including pinnacles and small canopies, is all carved out of one block of stone.

23. SECTION, PLANS, AND DETAILS OF SAME.
24. STONE CANOPY AND CROCKETS, ACTUAL SIZE, FROM DITTO.
25. ,, PENDANTS OF CANOPIES FROM DITTO.
26. ,, BRACKET OF NICHE FROM DITTO.
27*. ,, CANOPY OF NICHE FROM THE ALTAR SCREEN, DITTO.

This has been restored, with the painting, from portions of the *original canopies*, which are still remaining, and not from the modern restoration, which is incorrect; the ogee canopy being entirely omitted.

28. LOWER PART OF NICHE, SPANDRILS, &c., FROM DITTO.

These are drawn from original portions still remaining. The broken knobs in the centre of the spandrils were the supports of the ogee canopies.

29. STONE BUTTRESS CANOPIES FROM THE BACK OF ALTAR SCREEN, BEVERLEY MINSTER.
30. ,, BOSS FROM DITTO DITTO.
31. ,, DITTO DITTO DITTO.
36. ,, BRACKET FROM THE PERCY SHRINE, DITTO.
41. WOODEN SUBSELLA FROM THE CHOIR, ELY CATHEDRAL.
42. ,, DITTO DITTO.
43. STONE ORNAMENTS IN CORNICE, FROM BACK OF ALTAR, BEVERLEY MINSTER.
45. ,, FIGURE FROM THE PERCY SHRINE, DITTO.
46. ,, BRACKET SUPPORTING SAME AND CROCKETS FROM DITTO.
47. ,, BOSS FROM GROINING, BACK OF ALTAR, DITTO.
50. ,, HEAD FROM THE ANGLE OF BUTTRESS, FROM THE PERCY SHRINE, DITTO.

"Ywimpled wel; and on hire hede an hat
As brode as is a bokeler, or a targe."—Chaucer.

55. ,, CAPITALS AND BRACKET FROM THE LADY CHAPEL, ELY CATHEDRAL.
67. WOODEN CARVINGS FROM THE SUBSELLÆ OF STALLS OF THE CHOIR, WELLS CATHEDRAL.
68. ,, ELBOWS FROM DITTO DITTO.
78. CARVINGS FROM THE SUBSELLÆ, DITTO.
79. STONE CANOPY FROM ARCADE IN THE CHAPTER HOUSE, WELLS CATHEDRAL.
80. DETAILS OF SAME, AND SHEWING A VARIATION MADE IN THE TRACERY IN ONE PORTION OF THE ARCADE.
81. STONE FINIAL FROM DITTO DITTO.
85. ,, FINIALS FROM DITTO DITTO.
88. ,, CROCKETS FROM DITTO DITTO.
91. ,, CANOPY OF CENTRE NICHE OF REREDOS, FROM THE LADY CHAPEL, EXETER CATHEDRAL.

The centre niche is the only original one remaining; the others, on either side, are of somewhat similar design, but have been badly restored. They do not join the centre one as they must have done originally, as the modern pinnacle is stuck against the ancient one, and conceals a portion of the crockets and springing of the small canopies.

DECORATED,—continued.

PLATE.

92. SECTION, PLANS, AND DETAILS REFERRING TO THE FOREGOING PLATE.

93*. STONE PINNACLE FROM THE CENTRE NICHE OF REREDOS, EXETER CATHEDRAL.

The whole of the niche has been richly painted and gilded; but, when the new work was added, the old was covered up with yellow wash to make it correspond.

94. PARTS AT LARGE FROM CENTRE NICHE, DITTO, DITTO, AND CROCKET FROM MONUMENT IN THE SOUTH AISLE OF CHOIR.

The crocketting of the canopy of niche is peculiar, from being pierced and continuous. The crocketting of the modern work is of similar design, and probably are rough imitations of the originals. They are formed of the hop, ivy, and other plants.

PERPENDICULAR.

32. STONE ARCADE FROM THE CHAPTER HOUSE, HOWDEN, YORKSHIRE.

33. SECTION, PLANS AND DETAILS OF SAME.

This little Chapter House is in ruins, and the interior is fast crumbling away. It is early in the style, and has many of the characteristic features of the previous period.

51*. PORTIONS OF OAK FONT COVER FROM UFFORD CHURCH, SUFFOLK.

52*. LOWER CANOPIES FROM DITTO.

53. TRACERY AND ANGLE STANDARD FROM DITTO.

56. CENTRAL PORTION OF COVER AT LARGE.

57. PLANS AND UPPER ANGLE STANDARD FROM DITTO.

58*. PORTION OF COVER AT LARGE.

59. UPPER PORTION AND PLANS OF DITTO.

60. GENERAL ELEVATION AND SECTION OF DITTO, AND FONT.

The date of this magnificent cover is probably about 1450; the font is a little earlier. Many of the pinnacles, and other small portions, are lost; but have been restored in the Plates from those remaining. The whole of the niches (thirty-two in number) have originally contained figures; in the upper ones, their forms are still seen upon the painting. From the lowermost niches, the pedestals are gone; but their height is marked by the bottom of the angle shafts,—they probably were similar to those in the niches above. It is all painted and gilded in a similar manner to the specimens given in Plates 51, 52, 58. The backs of the second tier of niches are alternately red and green,—the upper ones being the same alternating with the lower. The small roses shewn upon the angle standards and groins are of composition, gilded. The cover is hung from the rafters of the roof of the nave by an iron rod; and the lower stage pushes up, when the font is used, by the help of a balance-weight hung inside.

61. ROOD BEAM, AND MONOGRAMS FROM THE ROOF OF CHANCEL, UFFORD CHURCH, SUFFOLK.*

62. OAK SEATING FROM THE NAVE, UFFORD CHURCH, SUFFOLK.

63. „ CRESTING AND STRING COURSES FROM KING'S COLLEGE CHAPEL, CAMBRIDGE.

64. STONE SPANDRILS FROM DITTO DITTO.

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* These monograms and the font cover are found mentioned in the scarce and curious Journal of William Dowsing, a parliamentary visitor, appointed by the Earl of Manchester, in 1643, "for demolishing the superstitious pictures and ornaments of churches, &c., within the County of Suffolk." The portions referring to Ufford Church are as follows :—

"26. Ufford, January the 27th.—We brake down 30 superstitious pictures; and gave direction to take down 37 more; and 40 cherubims to be taken down of wood; and the chancel levelled. There was a picture of Christ on the Cross, and God the Father above it; and left 37 superstitious pictures to be taken down; and took up 6 superstitious inscriptions in brass."

"124. Ufford, August 31st.—(See No. 26) where is set down what we did, January 27th—'30 superstitious pictures; and left 37 more to brake down;' and some of them we brake down now. In the chancel we brake down an angel; 3 *orate pro anima*, in the glass; and the Trinity, in a triangle; and 12 cherubims on the roof of the chancel; and nigh a 100 JESUS—MARIA, in capital letters; and the steps to be levelled. And we brake down the organ cases, and gave them to the poor. In the church there was, on the roof, above a 100 JESUS and MARY, in great capital letters; and a crosier staff to be broke down, in glass; and above 20 stars on the roof. There is a glorious cover over the font, like a pope's tripple crown, with a pelican on the top, picking its breast,—all gilt over with gold. And we were kept out of the church above 2 hours, and neither churchwardens *William Brown*, nor *Roger Small*, that were enjoined these things above three months afore, had not done them in May; and I sent one of them to see it done, and they would not let him have the key. And now, neither the churchwardens, nor *William Brown*, nor the constable *James Tokelove*, and *William Gardener* the sexton, would not let us have the key in 2 hours time. New churchwardens, *Thomas Stanard* and *Thomas Stroud*, and *Samuel Canham*, of the same town, said, 'I sent men to rifle the church;' and *Will. Brown*, old churchwarden, said, 'I went about to pull down the church, and had carried away part of the church.'"—From JOURNAL OF WILLIAM DOWSING; reprinted and published by S. Loder, Woodbridge, 1818.

PERPENDICULAR,—continued.

PLATE.

65*. WOODEN GROINING FROM THE ROOD SCREEN, TILBROOK CHURCH, BEDS.

66. SECTION AND PLAN OF ROOD LOFT AND SCREEN, DITTO.

69*. SIDE COMPARTMENT OF DITTO FROM DITTO.

73*. PAINTED DIAPERS FROM BISHOP BECKINGTON'S SHRINE, WELLS CATHEDRAL.

77*. STONE PANELLING FROM DITTO DITTO.

82*. „ GROINING AND CORNICE FROM DITTO DITTO.

83. SECTION AND DETAILS OF DITTO DITTO.

84. STONE BOSSES FROM DITTO DITTO.

86*. „ UPPER CORNICE FROM DITTO DITTO.

87. SECTION OF DITTO AND DETAILS, AND ORNAMENT FROM BISHOP STAPLETON'S MONUMENT, EXETER CATHEDRAL.

The latter ornament is of a late decorated period.

98*. PAINTED DIAPERS FROM THE DRESSES OF THE APOSTLES, FROM THE ROOD SCREEN, RANWORTH CHURCH, NORFOLK.

99. CENTRE PORTION OF ROOD SCREEN, DITTO.

The upper groining of this screen has been restored upon the left-hand side of the plate. That this groining formerly existed there can be no doubt; and upon the following plate the housing of the groining is shewn, which is plainly seen at the side of the screen.

100. SECTION, PLAN, AND DETAILS OF SAME.

101*. PRINCIPAL MULLIONS AND TRANSOMS FROM DITTO.

Upon the back of this screen, that is, next the chancel, all the portions which are usually gilded, and are so on the west side of the screen, are only painted yellow.

102*. PAINTED DIAPERS FROM RANWORTH, SOUTH BURLINGHAM, AND STRUMPSHAW CHURCHES, NORFOLK.

103*. ILLUMINATED TITLE PAGE, BEING THE CORNICE AND GROINING FROM THE ROOD SCREEN, RANWORTH CHURCH, NORFOLK.

The cresting is a restoration.

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„ .. 61 .. Ditto.
„ .. 89 .. Romsey, Hants.
II. .. 10 .. Salisbury Cathedral.
„ .. 20 .. Ely „
„ .. 21 .. Ditto „
„ .. 34 .. Ditto „
„ .. 74 .. Wells „
„ .. 75 .. Ditto „
„ .. 76 .. Ditto „

DECORATED.

I. .. 6 .. Lincoln Cathedral.
„ .. 7 .. Ditto.
„ .. 10 .. Westminster Abbey.
„ .. 22 .. Southwell Minster.
„ .. 23 .. Ditto.
„ .. 68 .. St. Margaret's, Lynn, Norfolk.
„ .. 74 .. Winchester Cathedral.
„ .. 81 .. Ditto „
II. .. 2 .. Ely „
„ .. 3 .. Ditto „
„ .. 28 .. Beverley Minster.
„ .. 55 .. Ely Cathedral.
„ .. 80 .. Wells „
„ .. 94 .. Exeter „

CORBELS and BRACKETS.

EARLY ENGLISH.

I. .. 49 .. St. Alban's Abbey.
„ .. 50 .. Ditto.
„ .. 55 .. Ditto.
II. .. 38 .. St. Mary's, Guildford.
„ .. 70 .. Wells Cathedral.
„ .. 71 .. Ditto.
„ .. 89 .. Ditto.
„ .. 90 .. Ditto.

DECORATED.

„ .. 18 .. Ely Cathedral.
„ .. 26 .. Beverley Minster.
„ .. 28 .. Ditto.
„ .. 36 .. Ditto.
„ .. 46 .. Ditto.
„ .. 55 .. Ely Cathedral.

PERPENDICULAR.

I. .. 36 .. Long Melford, Suffolk.
„ .. 37 .. Ditto.
II. .. 82 .. Wells Cathedral.
„ .. 83 .. Ditto.
„ .. 86 .. Ditto.
„ .. 87 .. Ditto.

CRESTING or STRAWBERRY-LEAF ORNAMENTS.

PERPENDICULAR.

I. .. 12 .. Ludham, Trunch, and Knapton, Norfolk.
II. .. 51 . Ufford, Suffolk.
„ .. 63 .. King's College Chapel, Cambridge.

CROCKETS.

EARLY ENGLISH.

„ .. 38 .. Ely Cathedral.

CROCKETS,—continued.

DECORATED.

VOL. PLATE.
I. .. 14 .. Southwell Minster.
„ .. 35 .. Lincoln Cathedral.
„ .. 69 .. St. Margaret's, Lynn, Norfolk.
„ .. 94 .. Winchester Cathedral.
II. .. 6 .. Ely „
„ .. 15 .. Prior Crauden's Chapel, Ely.
„ .. 19 .. Ely Cathedral.
„ .. 24 .. Beverley Minster.
„ .. 46 .. Ditto.
„ .. 81 .. Wells Cathedral.
„ .. 88 .. Ditto „
„ .. 93 .. Exeter „
„ .. 94 .. Ditto „

PERPENDICULAR.

I. .. 3 .. Ludham, Norfolk.
„ .. 8 .. Norwich Cathedral, Ludham and Knapton Churches, Norfolk.
„ .. 16 .. York Minster and Knapton Church, Norfolk.
„ .. 17 .. Tattershall, Lincolnshire.
„ .. 47 .. Norwich Cathedral, and St. Peter's Church, Sudbury.
II. .. 32 .. Howden, Yorkshire.
„ .. 56 .. Ufford, Suffolk.
„ .. 59 .. Ditto.

CROZIER.

EARLY ENGLISH.

„ .. 38 .. Ely Cathedral.

DIAPERS.

EARLY ENGLISH.

I. .. 62 .. West Walton, Norfolk (painted).
„ .. 63 .. Ditto „

DECORATED.

„ .. 5 .. Westmister Abbey (enamelled).
„ .. 9 .. Ditto „
„ .. 34 .. Lincoln Cathedral.
II. .. 22 .. Beverley Minster.
„ .. 26 .. Ditto.
„ .. 27 .. Ditto.
„ .. 28 .. Ditto.

PERPENDICULAR.

I. .. 66 .. East Harling, Norfolk (painted).
„ .. 88 .. Carbrooke „
II. .. 73 .. Wells Cathedral „
„ .. 77 .. Ditto „
„ .. 98 .. Ranworth, Norfolk „
„ .. 102 .. Do., South Burlingham and Strumpshaw (painted).

EMBLEMS.

PERPENDICULAR.

I. .. 99 .. Swaffham, Norfolk.
II. .. 59 .. Ufford, Suffolk.

ENAMELLED WORK.

DECORATED.

„ .. 5 .. Westminster Abbey.
„ .. 9 .. Ditto.

ENCAUSTIC TILES.

EARLY ENGLISH.

VOL. PLATE.
„ .. 97 .. Salisbury Cathedral.
„ ..101 .. Winchester „

DECORATED.

„ .. 9 .. Prior Crauden's Chapel, Ely.
„ .. 14 .. Ditto.

FIGURES.

DECORATED.

„ .. 18 .. Ely Cathedral.
„ .. 45 .. Beverley Minster.
„ .. 46 .. Ditto.

PERPENDICULAR.

I. .. 96 .. Swaffham, Norfolk.

FINIALS.

DECORATED.

I. .. 35 .. Lincoln Cathedral.
„ .. 76 .. Winchester „
„ .. 85 .. Ditto „
„ .. 93 .. Ditto „
„ .. 94 .. Ditto „
II. .. 16 .. Ely „
„ .. 24 .. Beverley Minster.
„ .. 81 .. Wells Cathedral.
„ .. 85 .. Ditto „
„ .. 93 .. Exeter „

PERPENDICULAR.

I. .. 16 .. York Minster.
II. .. 52 .. Ufford, Suffolk.
„ .. 53 .. Ditto.
„ .. 58 .. Ditto.
„ .. 59 .. Ditto.

FOLIATED and ENRICHED CUSPS.

EARLY ENGLISH.

I. .. 28 .. Lincoln Cathedral.

DECORATED.

I. .. 11 .. Ely Cathedral.
„ .. 74 .. Winchester Cathedral.
„ .. 77 .. Ditto „
„ .. 80 .. Ditto „
II. .. 2 .. Ely „
„ .. 24 .. Beverley Minster.
„ .. 25 .. Ditto

PERPENDICULAR.

I. .. 18 .. Dickleburgh, Norfolk.
„ .. 19 .. Ditto.
„ .. 66 .. East Harling „
„ ..103 .. Lynn „
II. .. 52 .. Ufford, Suffolk.
„ .. 69 .. Tilbrook, Beds.

FONT COVER.

PERPENDICULAR.

„ .. 51 .. Ufford, Suffolk.
„ .. 52 .. Ditto.
„ .. 53 .. Ditto.
„ .. 56 .. Ditto.
„ .. 57 .. Ditto.
„ .. 58 .. Ditto.
„ .. 59 .. Ditto.
„ .. 60 .. Ditto.

GABLE CROSS.

EARLY ENGLISH.

VOL. PLATE.
II. .. 8 .. Walsoken, Norfolk.

GROINING.

PERPENDICULAR.

II. .. 65 .. Tilbrook, Beds.
„ .. 66 .. Ditto.
„ .. 82 .. Wells Cathedral
„ .. 83 .. Ditto.
„ .. 99 .. Ranworth, Norfolk.
„ ..100 .. Ditto.
„ ..103 .. Ditto

KNOTS OF FOLIAGE.

DECORATED.

I. .. 13 .. Southwell Minster.
„ .. 29 .. Ely Cathedral.
„ .. 43 .. Ditto „
„ .. 95 .. Winchester Cathedral.
II. .. 4 .. Ely „
„ .. 67 .. Wells „
„ .. 78 .. Ditto „

PERPENDICULAR.

I. .. 48 .. Henry VII's. Chapel.

LABEL TERMINATIONS.

EARLY ENGLISH.

„ .. 26 .. Lincoln Cathedral.
„ .. 31 .. Ditto.
„ .. 60 .. West Walton, Norfolk.
II. .. 7 .. Winchester Cathedral.
„ .. 35 .. Ely „
„ .. 49 .. Stone Church, Kent.

MONOGRAMS.

PERPENDICULAR.

I. .. 40 .. St. Mary's, Bury, Suffolk.
„ .. 42 .. Westminster Abbey.
„ .. 70 .. East Harling, Norfolk.
II. .. 61 .. Ufford, Suffolk.

NICHES.

DECORATED.

II. .. 22 .. Beverley Minster.
„ .. 23 .. Ditto.
„ .. 24 .. Ditto.
„ .. 25 .. Ditto.
„ .. 26 .. Ditto.
„ .. 27 .. Ditto.
„ .. 28 .. Ditto.
„ .. 91 .. Exeter Cathedral.
„ .. 92 .. Ditto.
„ .. 93 .. Ditto.
„ .. 94 .. Ditto.

PERPENDICULAR.

I. .. 27 .. Knapton, Norfolk.
II. .. 51 .. Ufford, Norfolk.
„ .. 56 .. Ditto.
„ .. 57 .. Ditto.

ORNAMENTS.

EARLY ENGLISH.

I. .. 11 .. Salisbury Cathedral.

ORNAMENTS,—continued.

DECORATED.

VOL. PLATE.
„ .. 13 .. Southwell Minster.

PERPENDICULAR.

„ .. 36 .. Lavenham, Suffolk.

ORNAMENTS,—in Arches.

EARLY ENGLISH.

I. .. 73 .. Ely Cathedral.

DECORATED.

„ .. 22 .. Southwell Minster.
„ .. 24 .. Ditto.
„ .. 25 .. Ditto.
II. .. 94 .. Exeter Cathedral.

ORNAMENTS,—in Hollows of Mouldings.

EARLY ENGLISH.

I. .. 45 .. Ely, Westminster, and Binham Priory.
II. .. 38 .. Ely Cathedral.
„ .. 48 . West Walton, Norfolk.

DECORATED.

I. .. 29 .. Ely Cathedral.
„ .. 96 .. Winchester Cathedral
II. .. 43 .. Beverley Minster
„ .. 87 .. Exeter Cathedral.

PERPENDICULAR.

I. .. 42 .. Westminster Abbey and Lavenham Church, Suffolk.
„ .. 52 .. Henry VII's. Chapel.
„ .. 53 .. Ditto.
„ .. 98 .. Winchester Cathedral.
II. .. 63 .. King's College Chapel, Cambridge.
„ .. 82 .. Wells Cathedral.
„ .. 83 .. Ditto.
„ .. 86 .. Ditto.
„ .. 87 .. Ditto.

ORNAMENTS,—between Shafts.

EARLY ENGLISH.

I. .. 21 .. Lincoln Cathedral.
„ .. 45 .. Ely „
„ .. 56 .. St. Alban's Abbey
II. .. 13 .. Salisbury Cathedral.

DECORATED.

I. .. 46 .. St. Alban's Abbey.

PAINTING—(plates printed in colours.)

EARLY ENGLISH.

„ .. 58 .. West Walton, Norfolk.
„ .. 62 .. Ditto.
„ .. 63 .. Ditto.
„ .. 79 .. Salisbury Cathedral.
II. .. 39 .. St. Mary's, Guildford, Surrey.
„ .. 40 .. Ditto.
„ .. 44 .. Ditto.

DECORATED.

„ .. 5 .. Westminster Abbey.
„ .. 9 .. Ditto.
II. .. 1 .. Ely Cathedral.
„ .. 5 .. Ditto.
„ .. 18 .. Ditto.
„ .. 27 .. Beverley Minster.
„ .. 93 .. Exeter Cathedral.

PAINTING,—continued.

PERPENDICULAR.

VOL. PLATE.
I. .. 3 .. Ludham, Norfolk.
„ .. 18 .. Dickleburgh „
„ .. 27 .. Knapton „
„ .. 36 .. Long Melford, Suffolk.
„ .. 37 .. Ditto.
„ .. 40 .. St. Mary's, Bury.
„ .. 54 .. St. Alban's Abbey.
„ .. 66 .. East Harling, Norfolk.
„ .. 70 .. Ditto, „
„ .. 88 .. Carbrooke, „
„ ..104 .. Title Page (design).
II. .. 51 .. Ufford, Suffolk.
„ .. 52 .. Ditto.
„ .. 58 .. Ditto.
„ .. 61 .. Ditto.
„ .. 65 .. Tilbrook, Beds.
„ .. 69 .. Ditto.
„ .. 73 .. Wells Cathedral.
„ .. 77 .. Ditto.
„ .. 82 .. Ditto.
„ .. 86 . Ditto.
„ .. 98 .. Ranworth, Norfolk.
„ ..101 .. Ditto.
„ ..102 .. Do., South Burlingham and Strumpshaw.
„ ..103 .. Ranworth (Title Page).

PANELLING.

PERPENDICULAR.

I. . 17 .. Tattershall, Lincolnshire.
„ .. 18 .. Dickleburgh, Norfolk.
„ .. 66 .. East Harling, „
„ . 88 .. Carbrooke, „
„ ..103 .. Winchester Cathedral, St. Cross, Hants, Lynn and Trunch, Norfolk.
II. .. 62 .. Ufford, Suffolk.
„ .. 77 .. Wells Cathedral.

PENDANTS.

DECORATED.

„ .. 25 .. Beverley Minster.

PERPENDICULAR.

„ .. 83 .. Wells Cathedral.

PINNACLES.

DECORATED.

„ .. 5 .. Ely Cathedral.
„ .. 79 .. Wells „
„ .. 93 .. Exeter „

PERPENDICULAR.

„ .. 56 .. Ufford, Suffolk.

POPPY HEADS.

PERPENDICULAR.

I. .. 2 .. Paston, Norfolk.
„ .. 38 .. Lavenham, Suffolk.
„ .. 82 .. St. Nicholas', Lynn, Norfolk.
„ ..102 .. Winchester Cathedral.
II .. 62 .. Ufford, Suffolk.

ROOD BEAM.

PERPENDICULAR.

„ .. 61 .. Ufford, Suffolk.

ROOD SCREENS—(portions from.)

PERPENDICULAR.

VOL. PLATE.
I. .. 3 .. Ludham, Norfolk.
„ .. 18 .. Dickleburgh „
„ .. 66 .. East Harling „
„ .. 70 .. Ditto.
„ .. 88 .. Carbrooke „
II. .. 65 .. Tilbrook, Beds.
„ .. 66 .. Ditto.
„ .. 69 .. Ditto.
„ .. 98 .. Ranworth, Norfolk.
„ .. 99 .. Ditto.
„ ..100 .. Ditto.
„ ..101 .. Ditto.
„ ..103 .. Ditto.

SEATING.

PERPENDICULAR.

„ .. 62 .. Ufford, Suffolk.

SPANDRILS.

EARLY ENGLISH.

I. .. 57 .. Westminster Abbey.
II. .. 12 .. Salisbury Cathedral.
„ .. 48 .. Stone Church, Kent.
„ .. 54 .. Ditto
„ .. 72 .. Wells Cathedral.
„ .. 96 .. Ditto.

DECORATED.

I. .. 14 .. Southwell Minster.
„ .. 15 .. Ditto.
„ .. 30 .. Ditto.
„ .. 83 .. Winchester Cathedral.
„ .. 84 .. Ditto.
II. .. 2 .. Ely „
„ .. 28 .. Beverley Minster.

PERPENDICULAR.

I. .. 4 .. North Walsham and Trunch, Norfolk.
„ .. 19 .. Dickleburgh, Norfolk.
„ .. 27 .. Knapton, „
„ ..100 .. Swaffham, „
II. .. 64 .. King's College Chapel, Cambridge.

STALL ELBOWS.

DECORATED.

VOL. PLATE.
I. .. 78 .. Winchester Cathedral.
„ .. 86 .. St. Margaret's, Lynn, Norfolk.
II. .. 68 .. Wells Cathedral.

PERPENDICULAR.

I. .. 64 .. St. Nicholas', Lynn.
„ .. 65 .. Ditto.

STALL FINIALS,—see POPPY HEADS.

STRING COURSE TERMINATIONS.

EARLY ENGLISH.

II. .. 97 .. Wells Cathedral.

STRAWBERRY-LEAF ORNAMENTS,—see CRESTING.

SUBSELLÆ.

DECORATED.

I. .. 71 .. St. Margaret's, Lynn, Norfolk.
„ .. 72 .. Ditto.
II. .. 41 .. Ely Cathedral.
„ .. 42 .. Ditto „
„ .. 67 .. Wells „
„ .. 78 .. Ditto „

PERPENDICULAR.

I. .. 48 .. Henry VII's. Chapel.
„ .. 87 .. Norwich Cathedral.

TILES, see ENCAUSTIC DITTO.

WOODEN SCREEN WORK.

DECORATED.

„ .. 67 .. St. Margaret's, Lynn, Norfolk.
„ .. 68 .. Ditto.
„ .. 74 .. Winchester Cathedral.
„ .. 80 .. Ditto.
„ .. 81 .. Ditto.

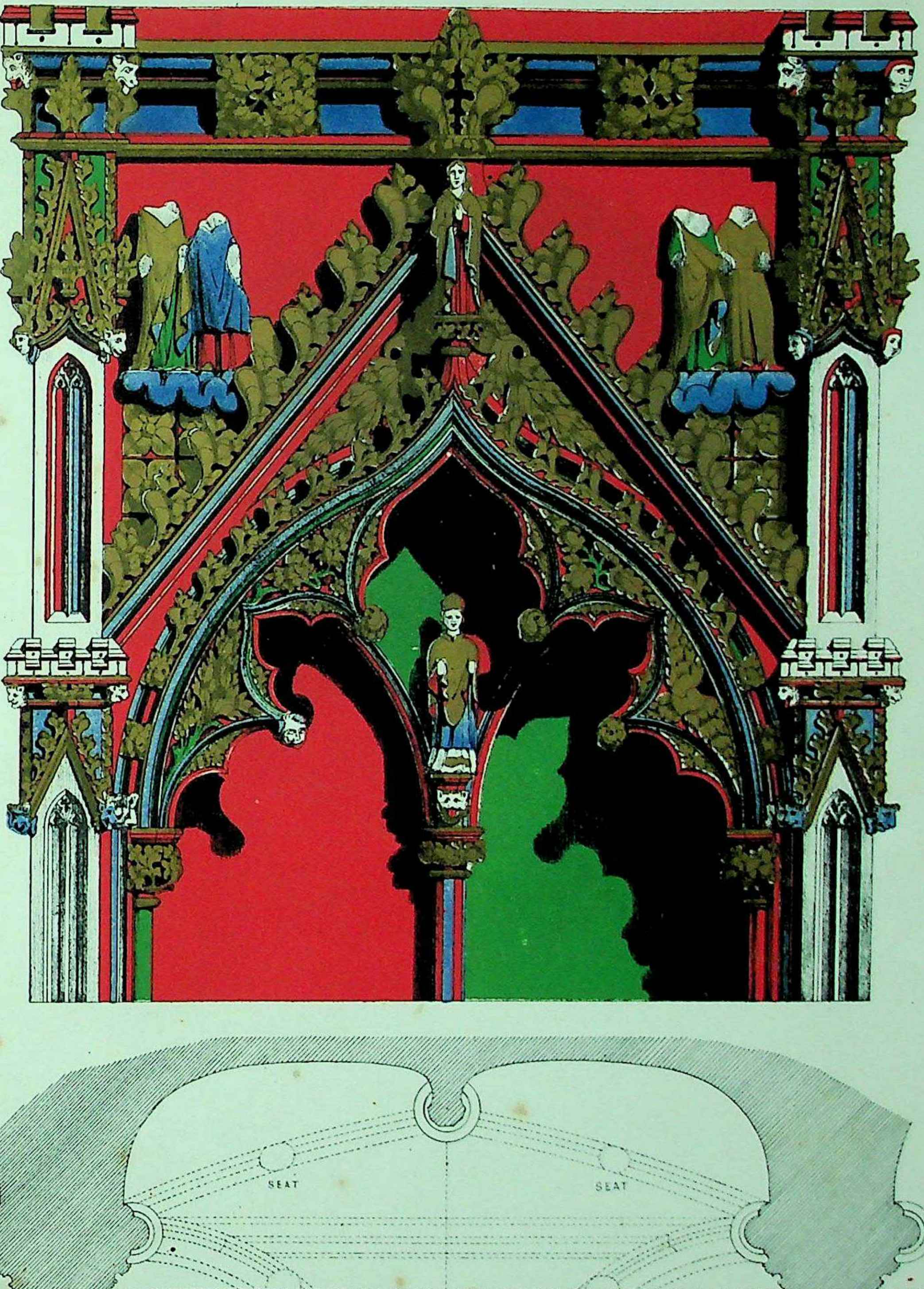
PERPENDICULAR.

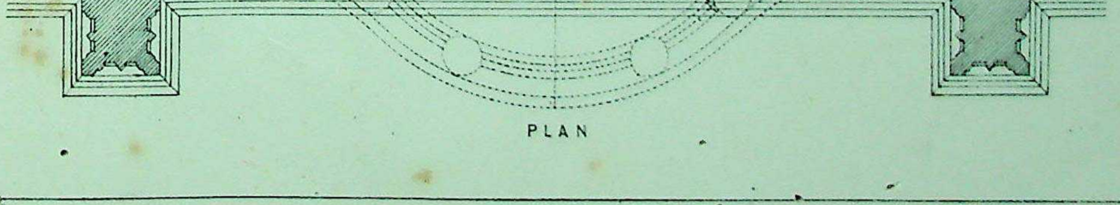
See ROOD SCREENS.

Ely Cathedral.

STONE CANOPY FROM THE STALLS IN THE LADY CHAPEL.

Scale 1 inch to the foot.

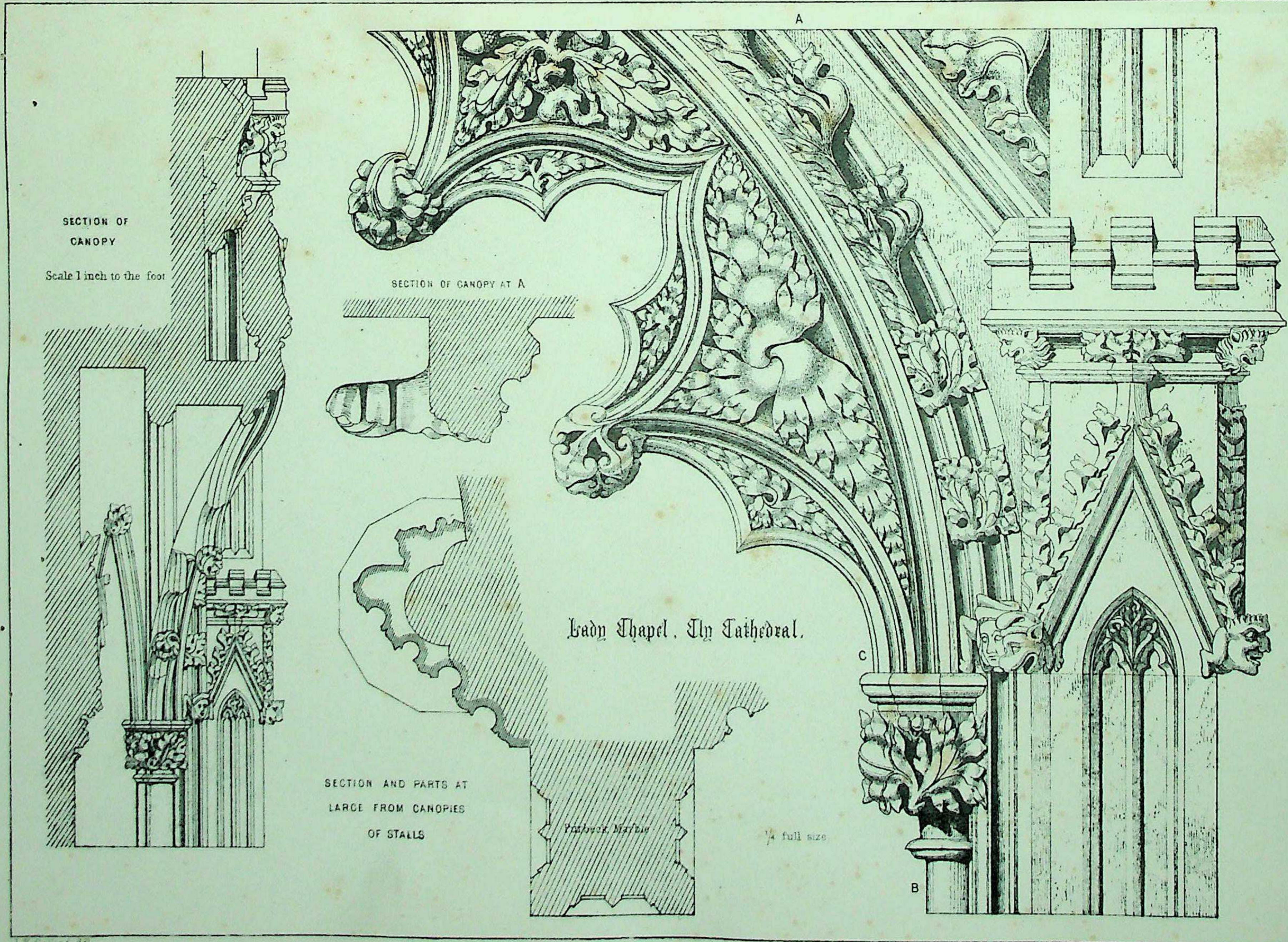




PLAN

J. K. Colling. del

London: J. Jobbins, 23, Abingdon St. Westminster. S.W.

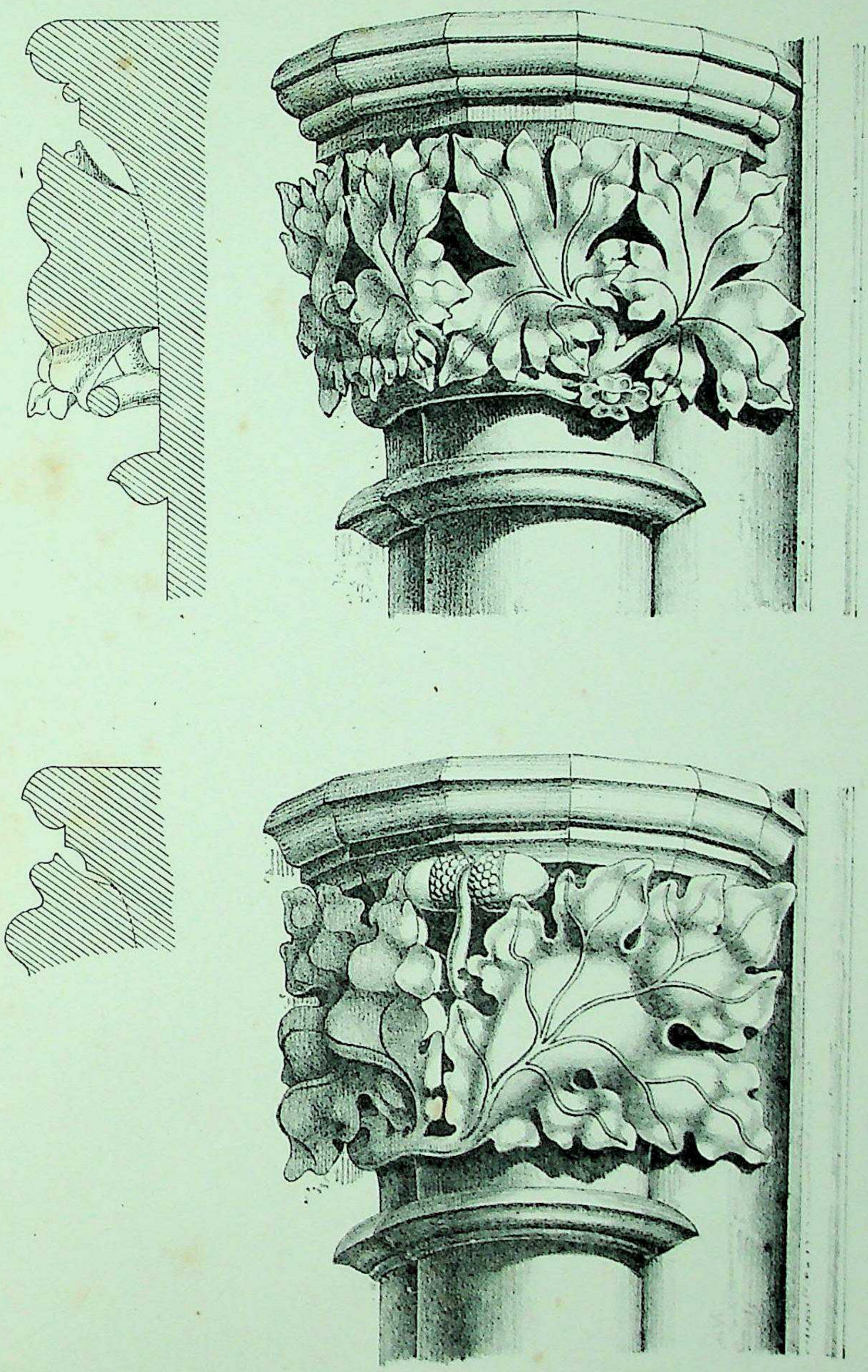


A
SECTION OF
CANOPY
Scale 1 inch to the foot
SECTION OF CANOPY AT A
C
B
SECTION AND PARTS AT
LARGE FROM CANOPIES
OF STALLS
Purbeck Marble
¼ full size

Lady Chapel, Ely Cathedral.

J. K. Colling del.

London: J. Jobbins, 23, Abingdon St Westminster. S.W.



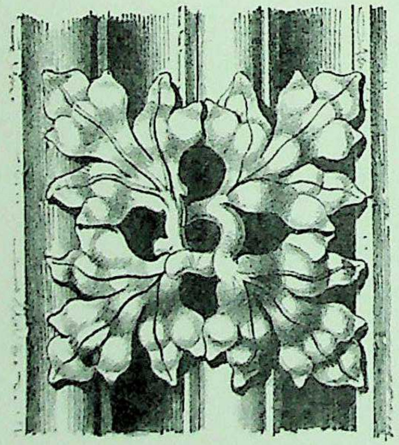
Lady Chapel, Ely Cathedral.

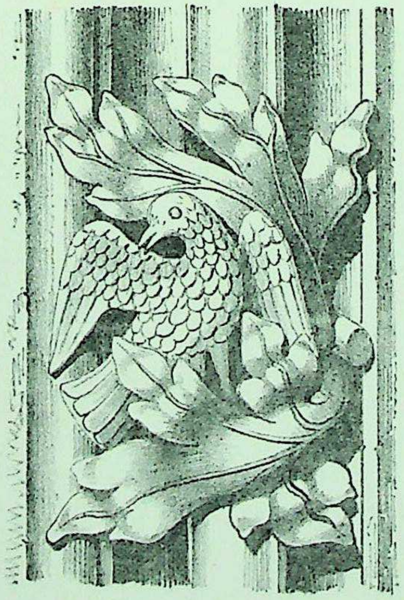
STONE CAPITALS FROM STALLS

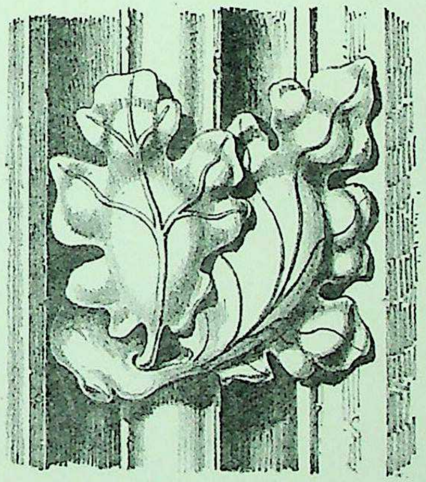
½ full size

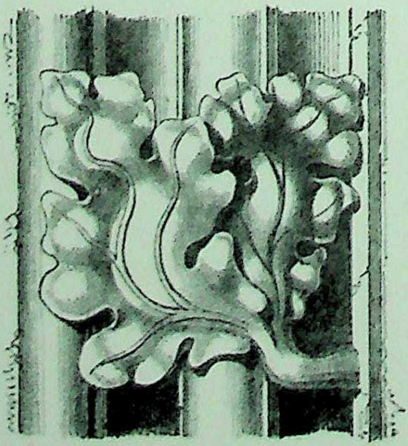
J K Colling del

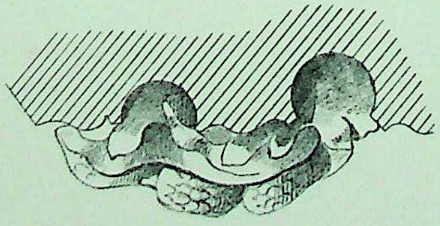
London: J. Jobbins, 23 Abingdon St Westminster S.W.

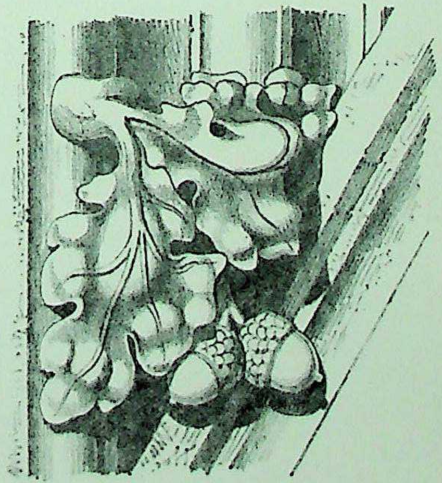












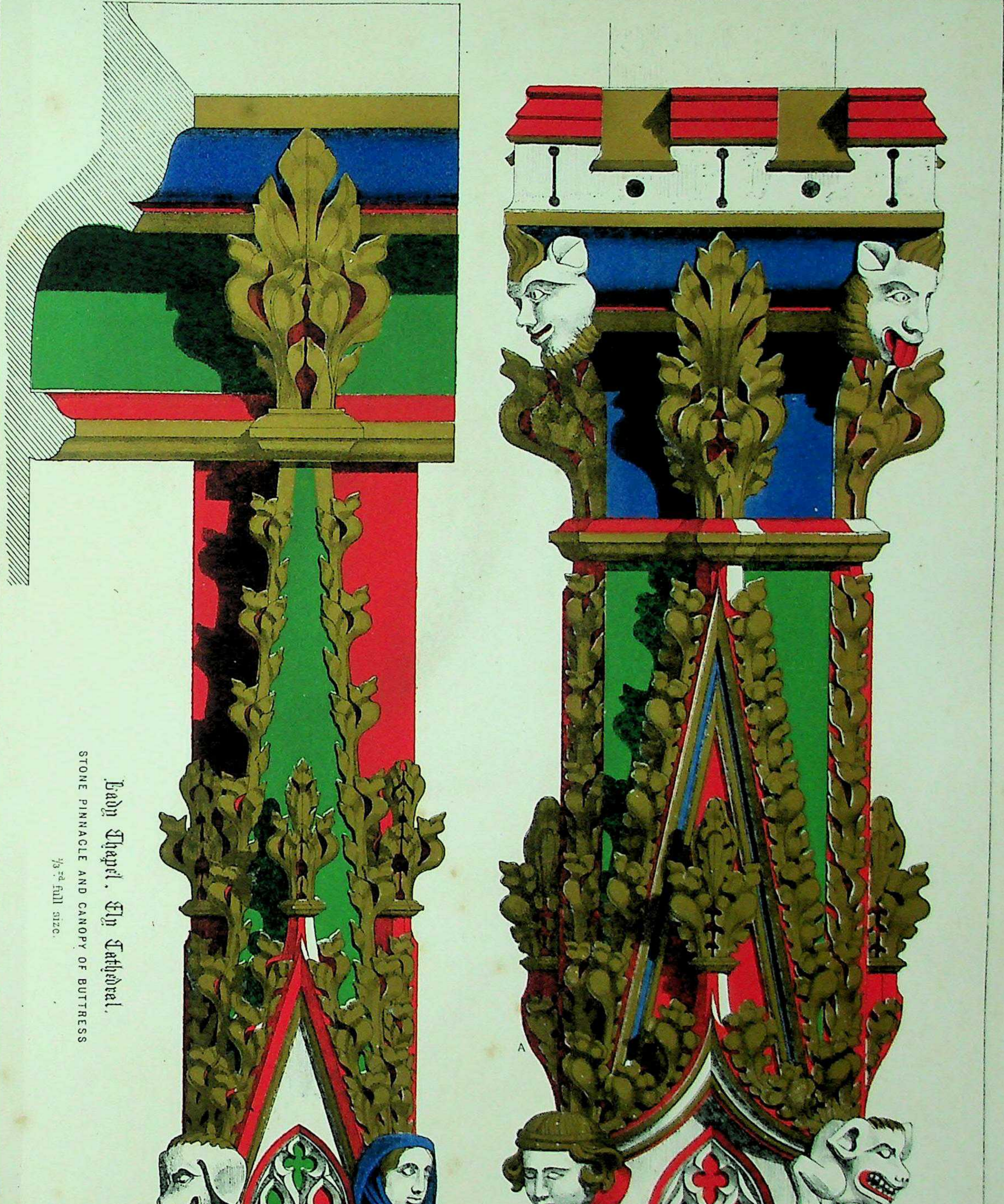
Lady Chapel, Ely Cathedral.

STONE KNOTS OF FOLIAGE FROM STALLS.

⅔. full size.

J. K. Colling del.

London: J. Jobbins, 23, Abingdon St. Westminster, S.W.



Lady Chapel, Ely Cathedral.

STONE PINNACLE AND CANOPY OF BUTTRESS

1/3rd full size.

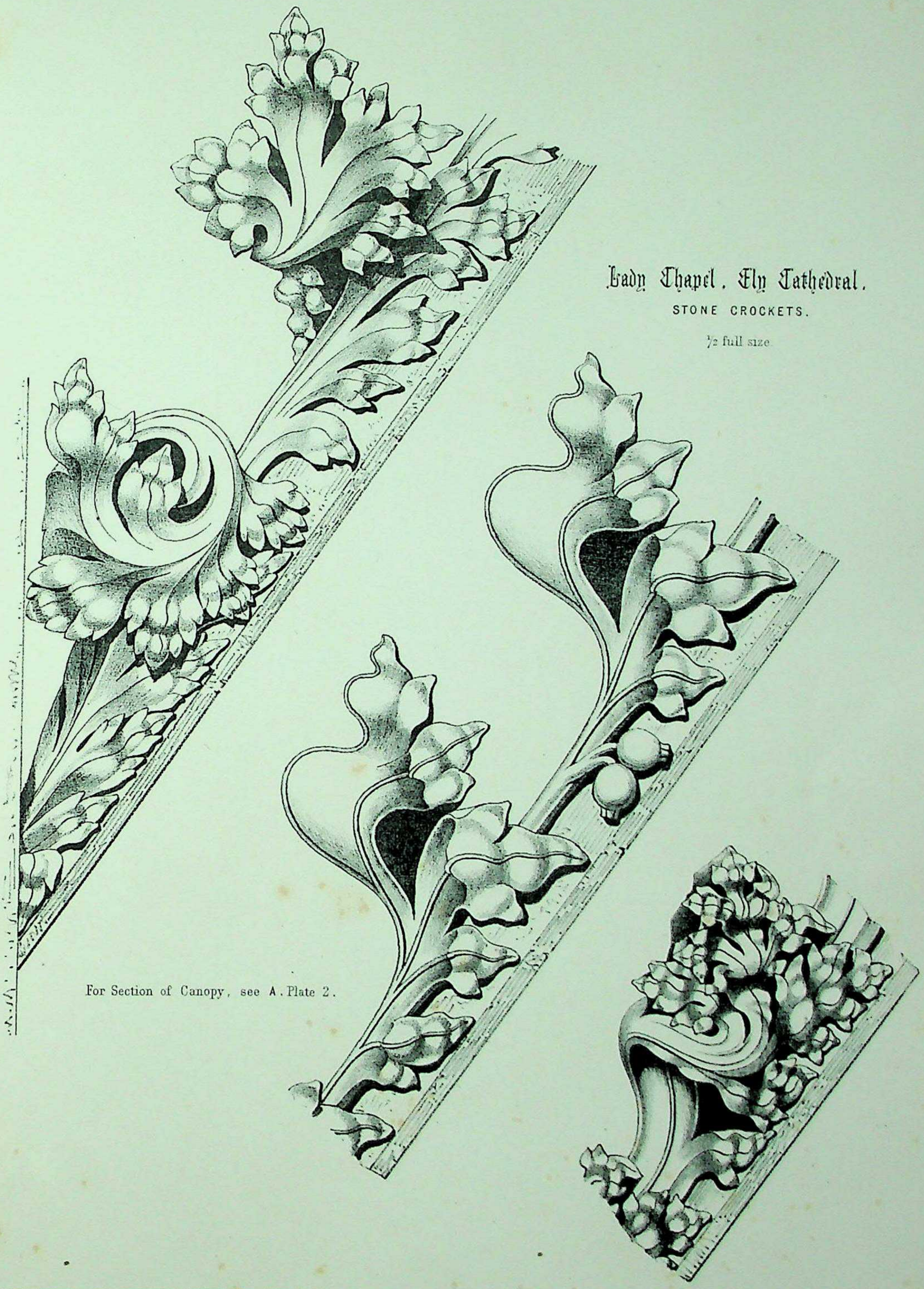
J.K.Collins, del.

London: J.Jobbins, 23 Abingdon St Westminster S.W.

Lady Chapel, Ely Cathedral.

STONE CROCKETS.

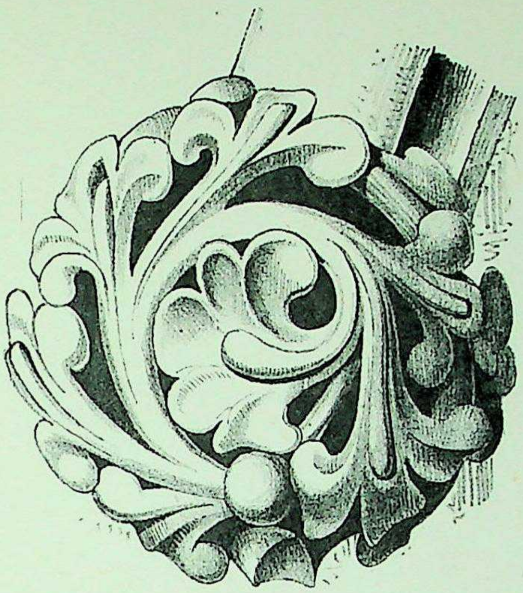
½ full size.

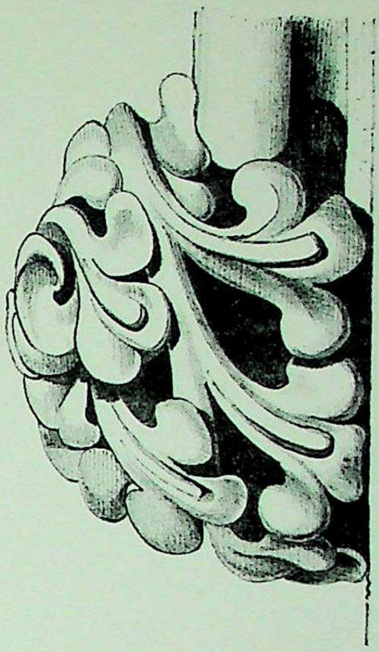


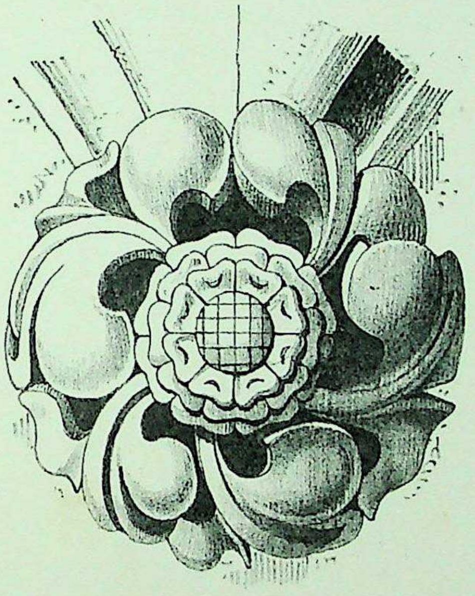
For Section of Canopy, see A. Plate 2.

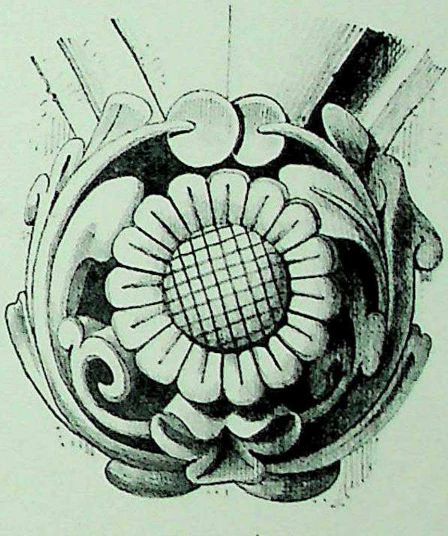
J. K. Colling, del.

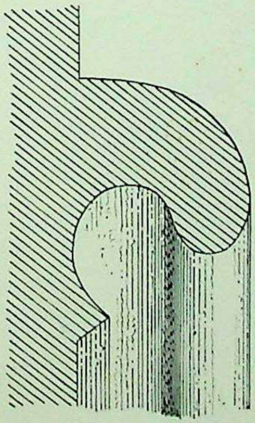
London: J. Jobbins, 23, Abingdon S^t Westminster S.W.









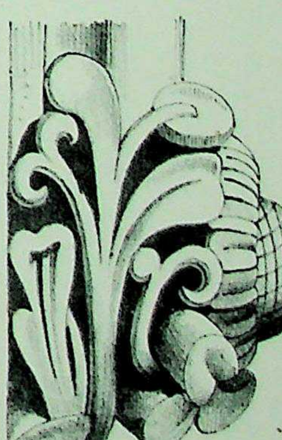


PROFILE OF LABEL.

Winchester Cathedral.

STONE TABEL TERMINATIONS FROM THE PRESBYTERY.

½ full size.



J. K. Colling del.

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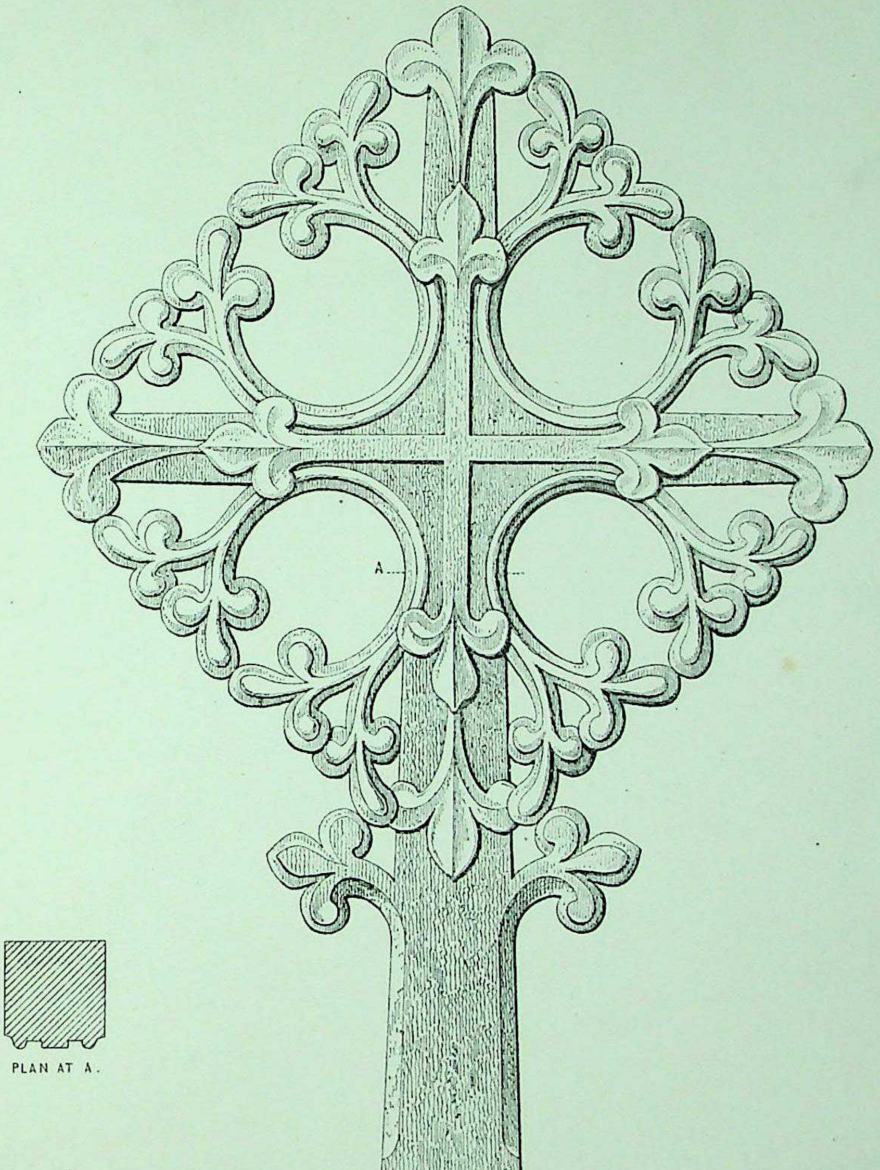
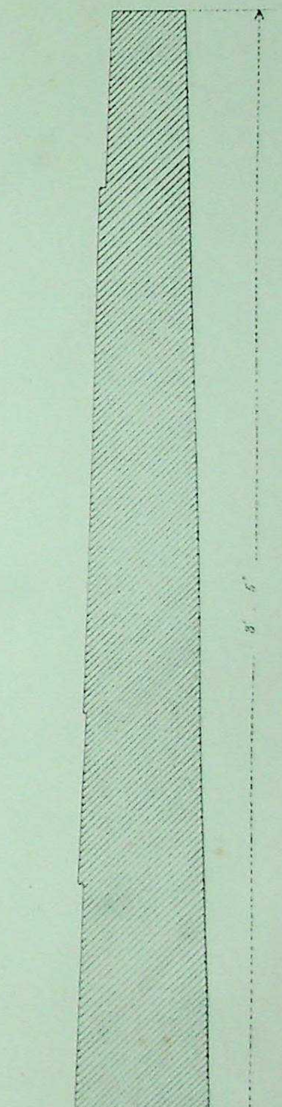


PLAN AT A.



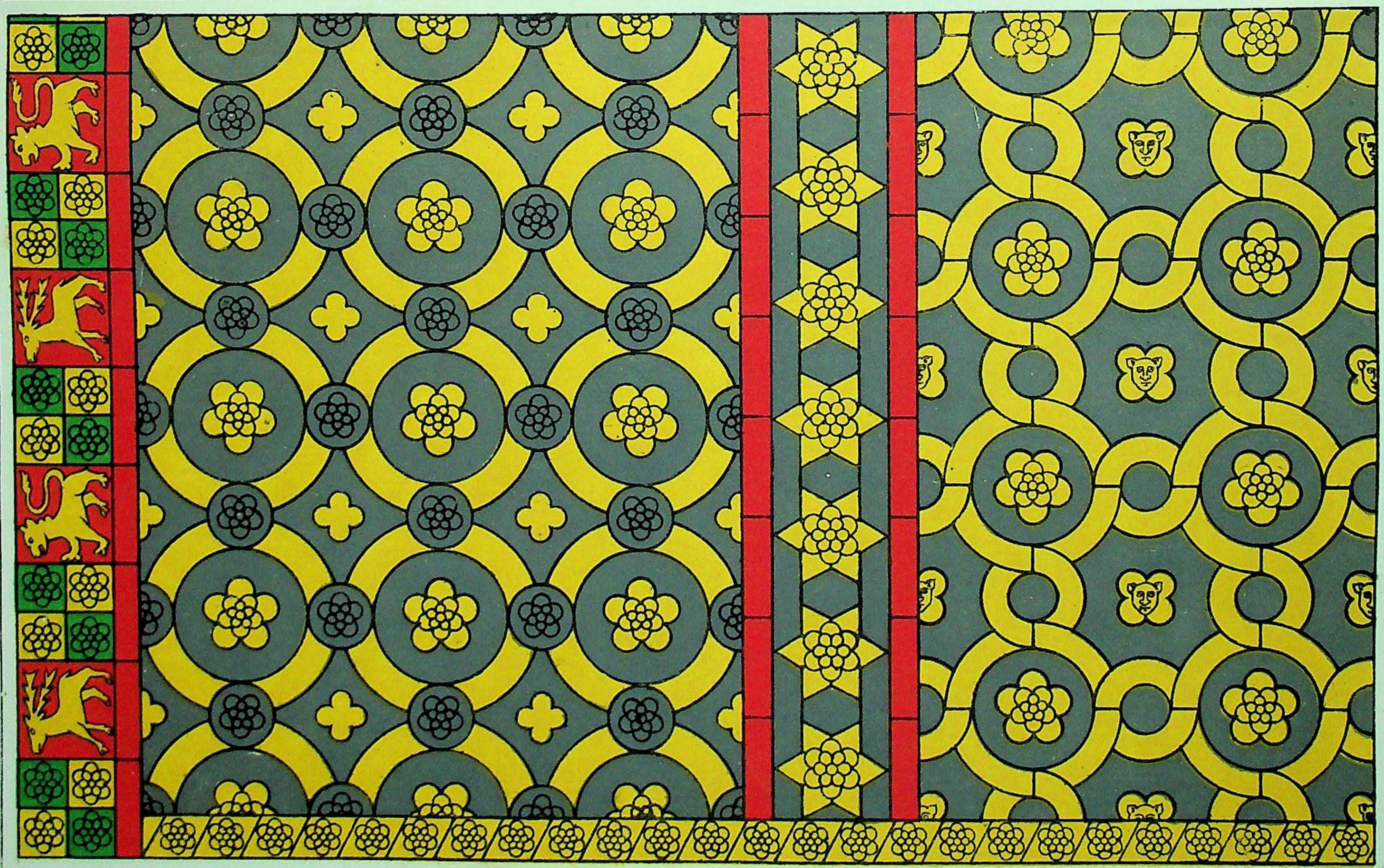
SECTION.

Scale 2 inches to the foot.

Walsoken Church, Norfolk.

STONE CROSS UPON THE GABLE OF SOUTH PORCH.

London · J. Jobbins, 23 Abingdon S^t Westminster S.W.


Width of Chapel 13 ft 8 in.s
Centre of Chapel

Prior Crauden's Chapel. Ely.

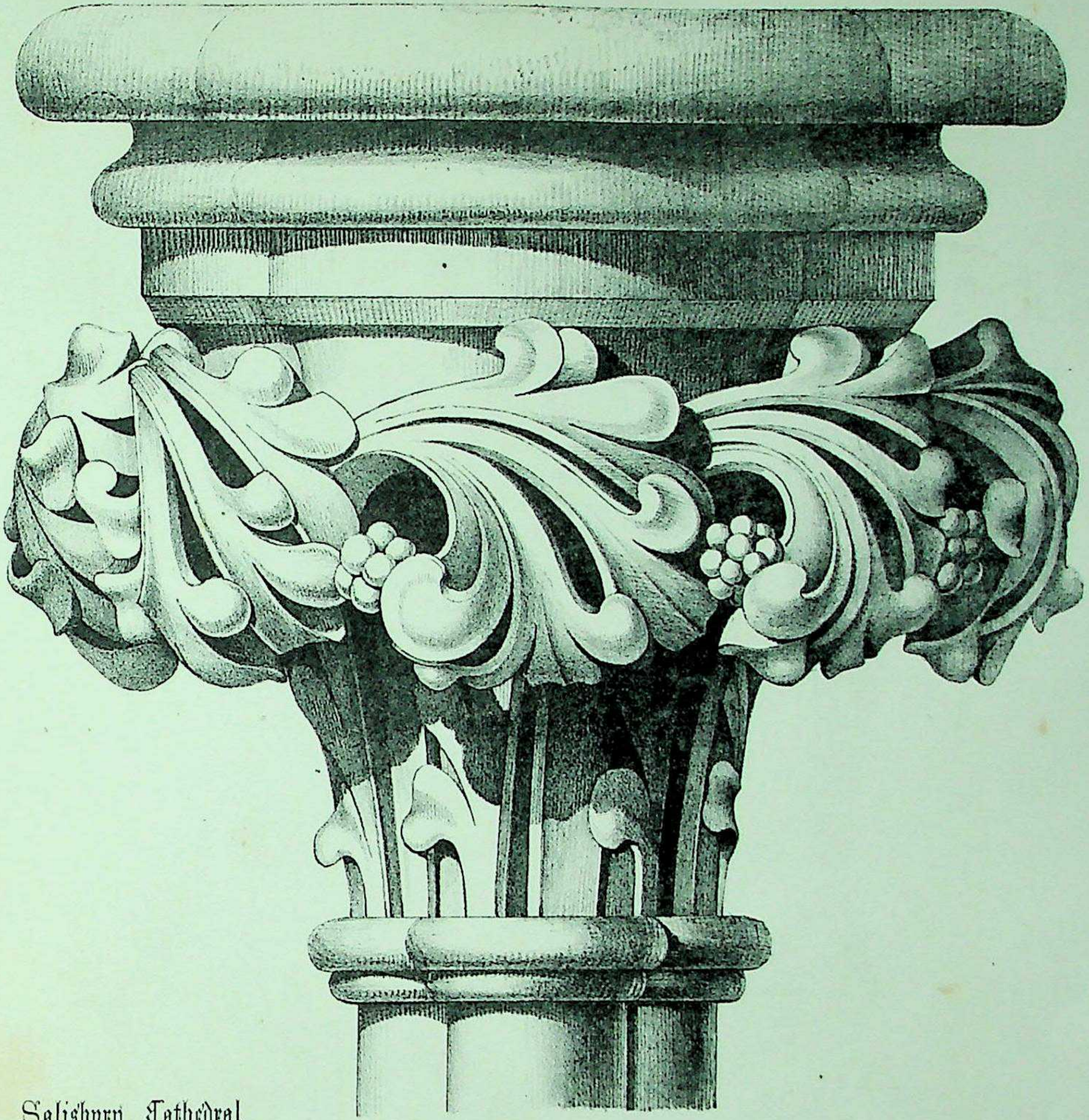
PORTION OF ORNAMENTAL TILE PAVING.

Scale 1½ inch to the foot.

Note. The Roses upon the Tiles are incised.

J. K. Colling. del.

London J. Jobbins, 23 Abingdon St. Westminster S.W.



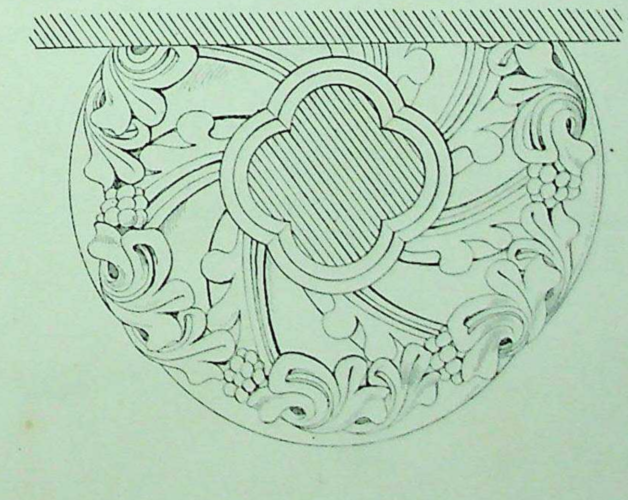
Salisbury Cathedral

STONE CAPITAL FROM THE ARCADE AROUND THE CHAPTER HOUSE.

½ full size.

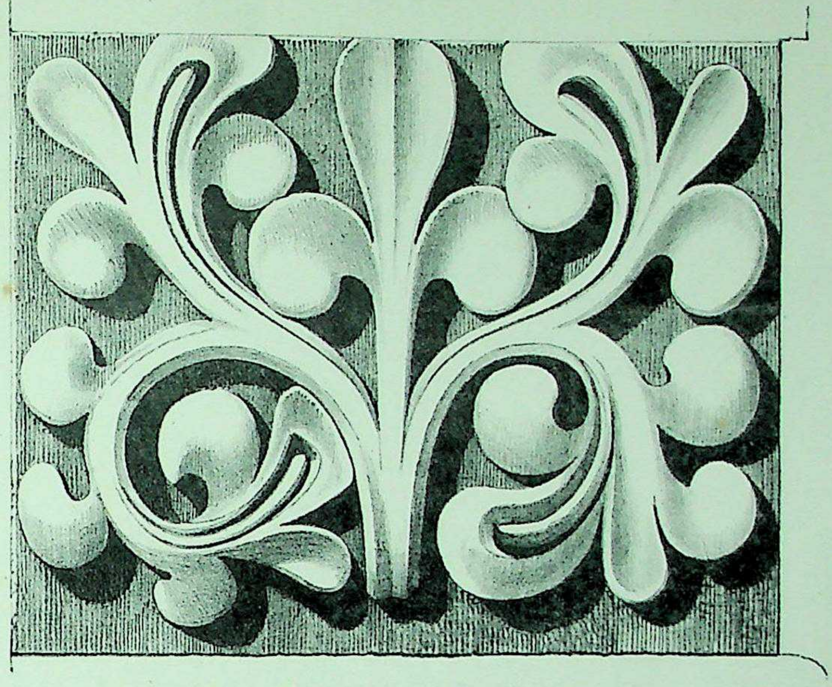
PLAN

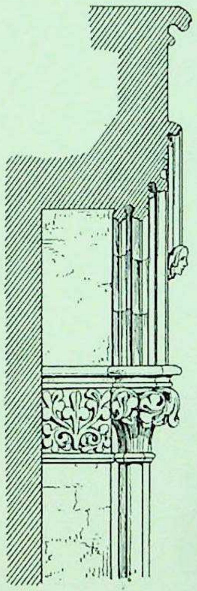
¼ full size.



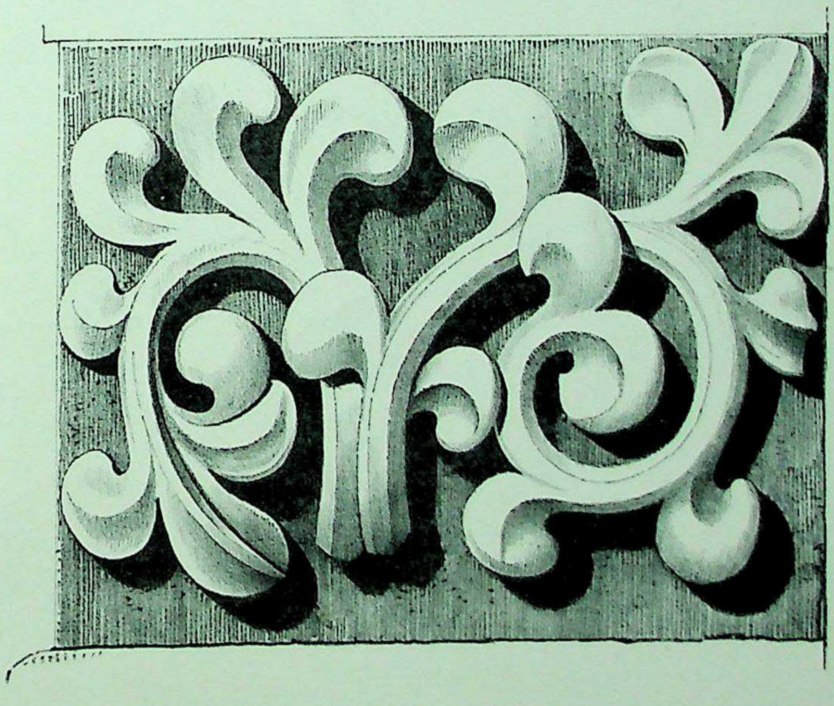
J. K. Colling, del.

London: J. Jobbins, 23 Abingdon St Westminster S.W.





SECTION OF THE ARCADE SHEWING THE POSITION OF THE ORNAMENTS



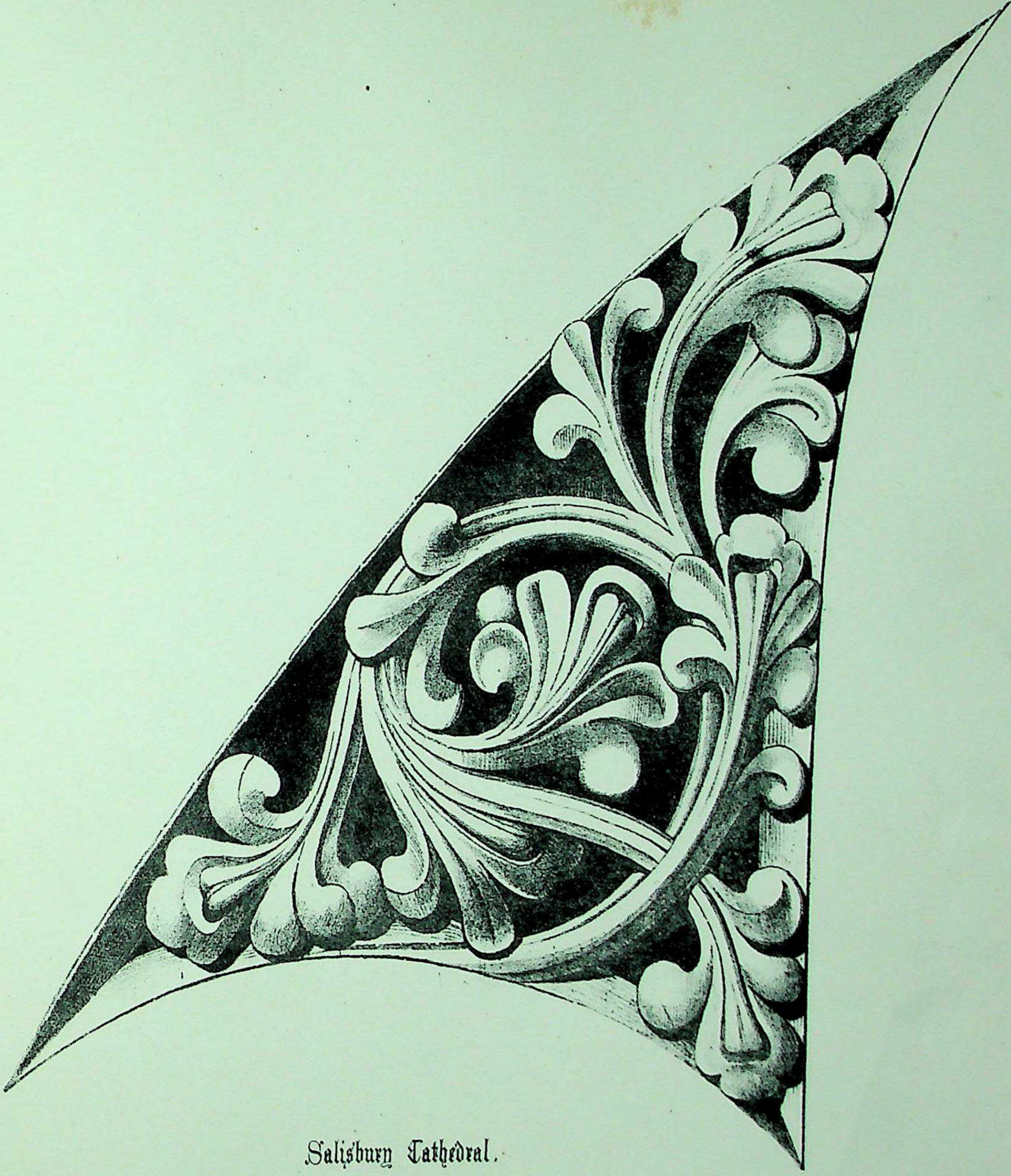
Salisbury Cathedral.

STONE ORNAMENTS FROM THE ARCADE AROUND THE CHAPTER HOUSE.

½ full size.

J. K. Colling, del.

London: J. Jobbins, 23, Abingdon St Westminster. S.W.



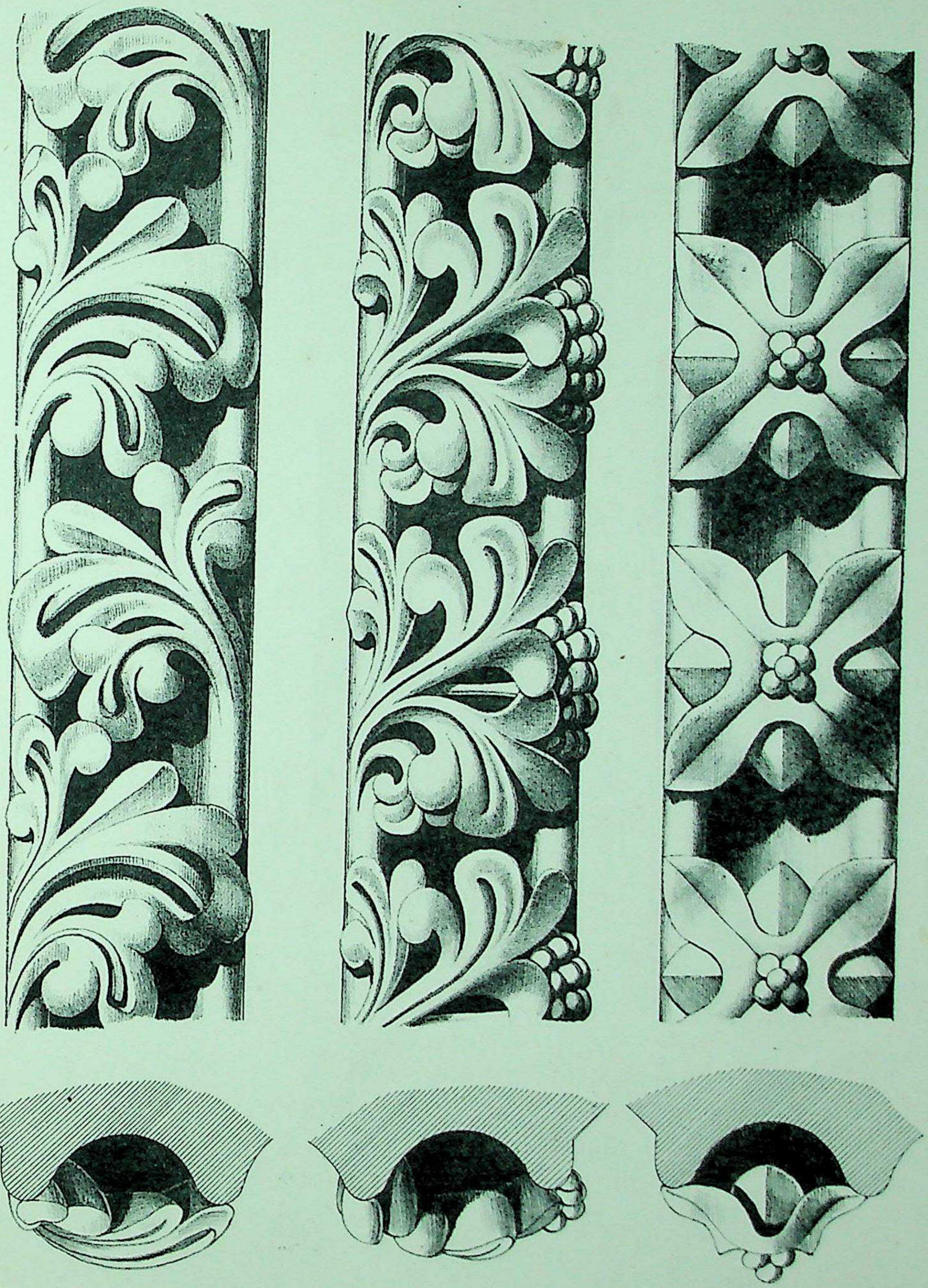
Salisbury Cathedral.

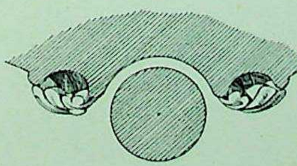
STONE SPANDRIL FROM THE DOOR OF THE CHAPTER HOUSE.

½ full size.

J. K. Colling, del.

London: J. Jobbins, 23, Abingdon S^t. Westminster. S.W.





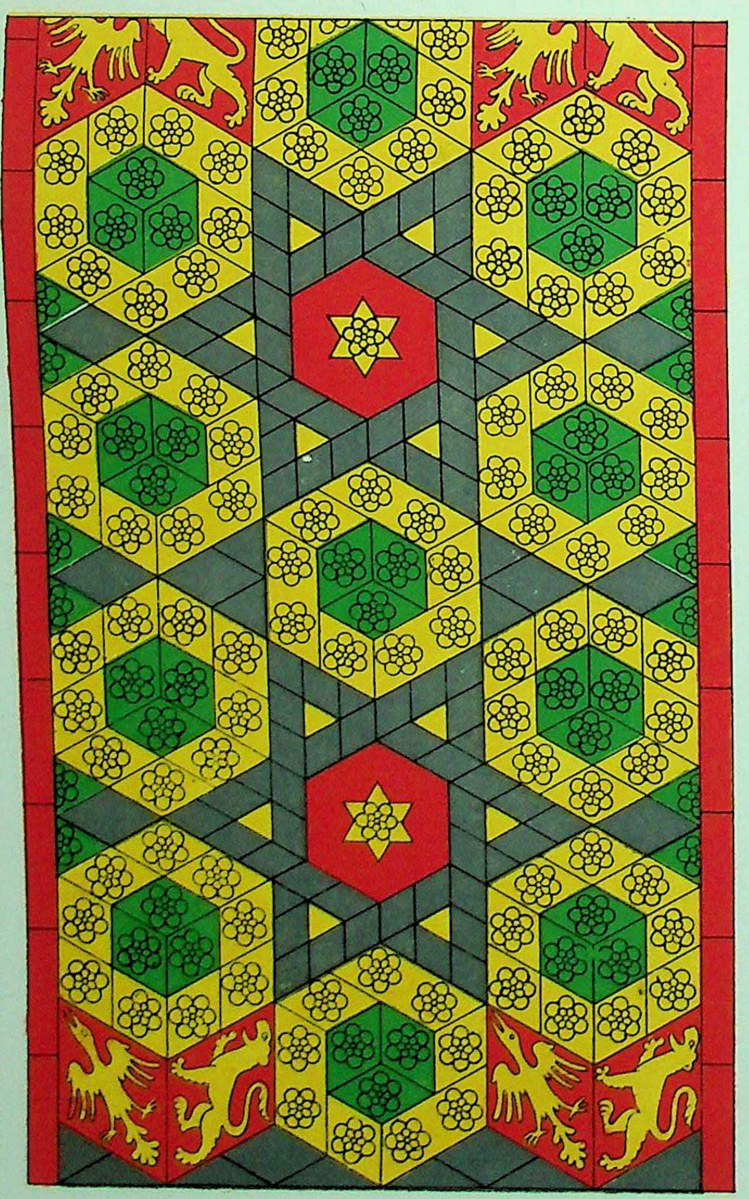
Salisbury Cathedral.

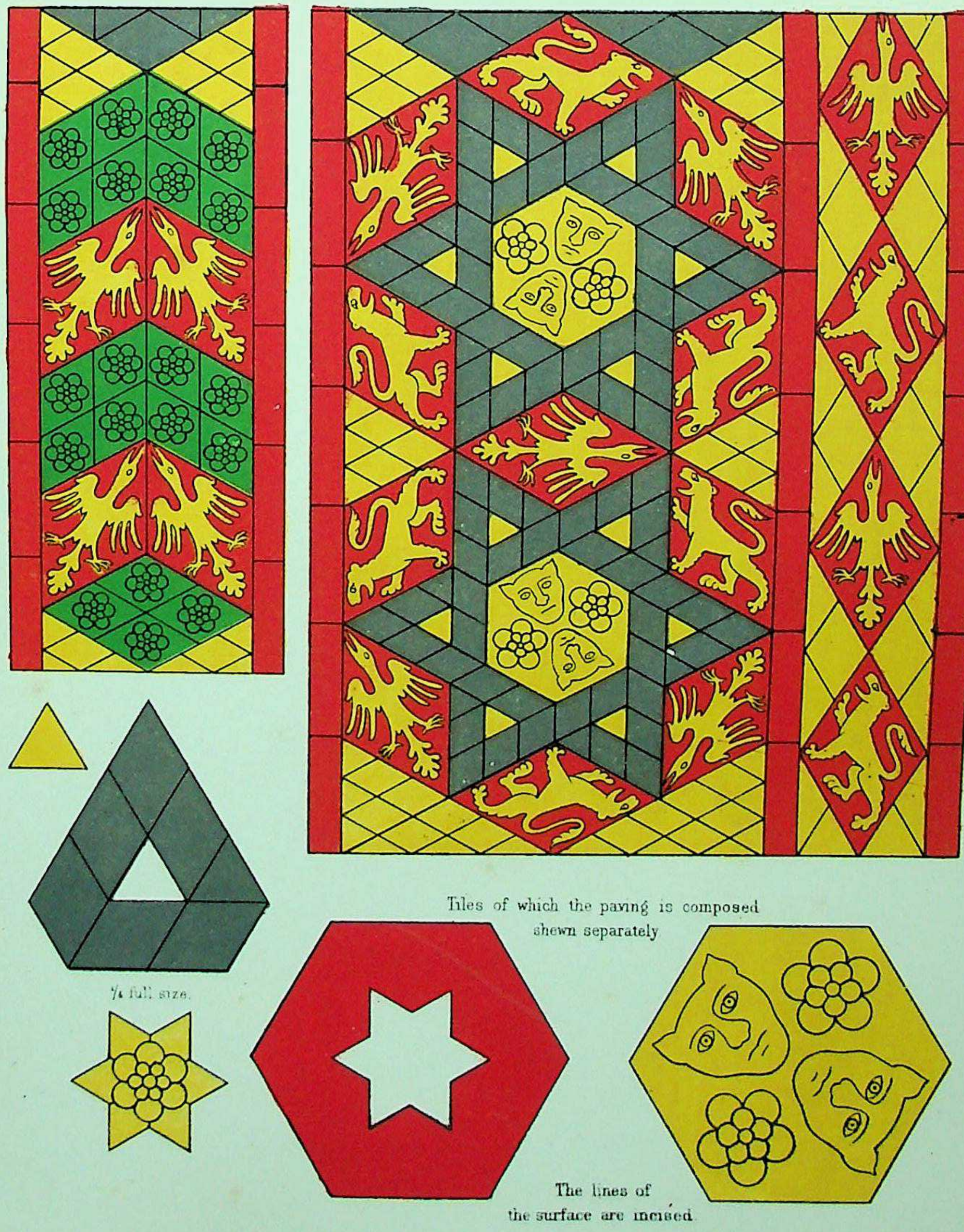
STONE ORNAMENTS IN HOLLOWS FROM THE OLD ORGAN SCREEN

½ full size.

J. K. Colling, del.

London: J. Jobbins, 23, Abingdon St. Westminster, S.W.





Tiles of which the paving is composed
shewn separately

¼ full size.

The lines of
the surface are incised

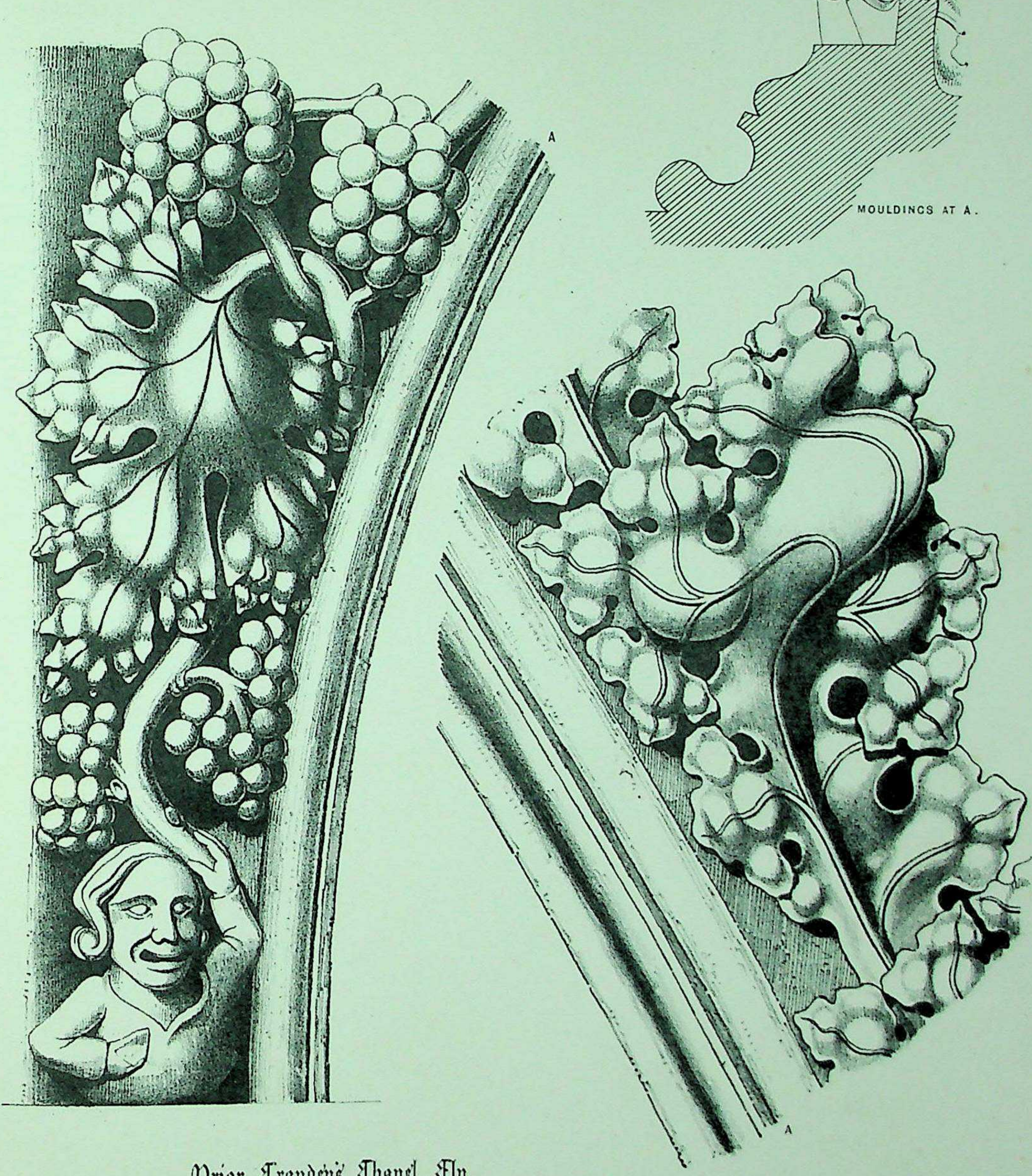
Prior Crauden's Chapel, Ely.

PORTIONS OF ORNAMENTAL TILE PAVING.

Scale 1½ inch to the foot.

J. K. Colling del.

London: J. Hobbins, 23, Abingdon S^t Westminster S.W.


A
MOULDINGS AT A.
A

Prior Crauden's Chapel. Ely.

STONE CROCKETS.

½ full size

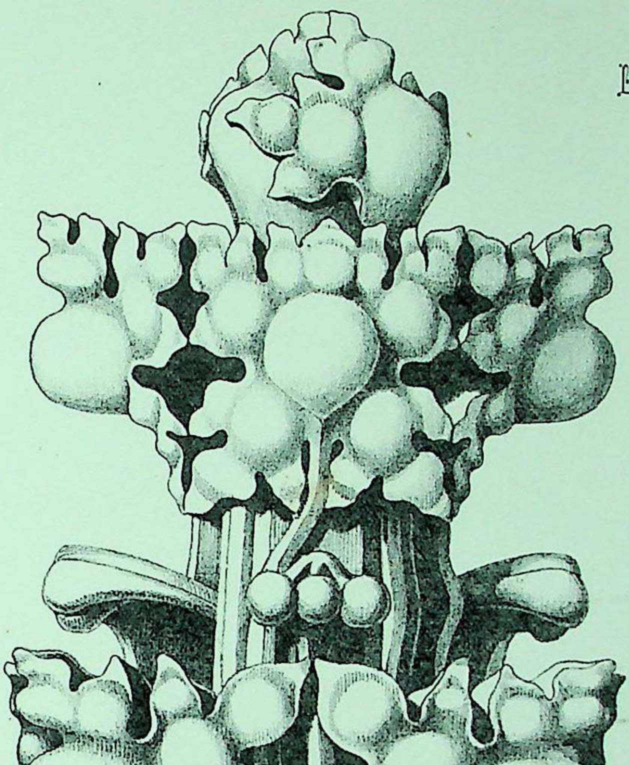
J. K. Colling. del.

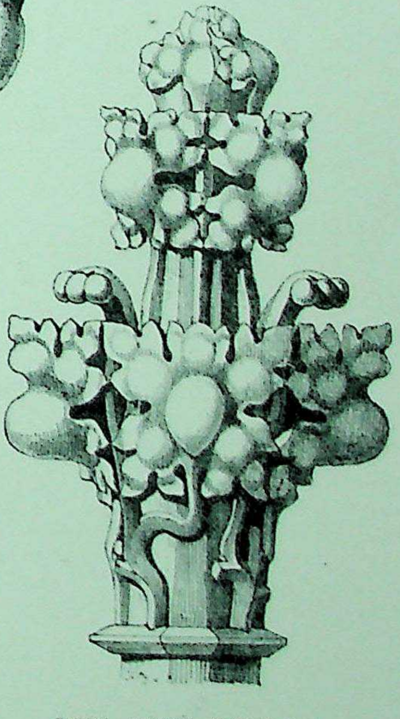
London: J. Jobbins, 23 Abingdon St Westminster S.W.

Lady Chapel, Ely Cathedral.

STONE FINIAL

½ full size



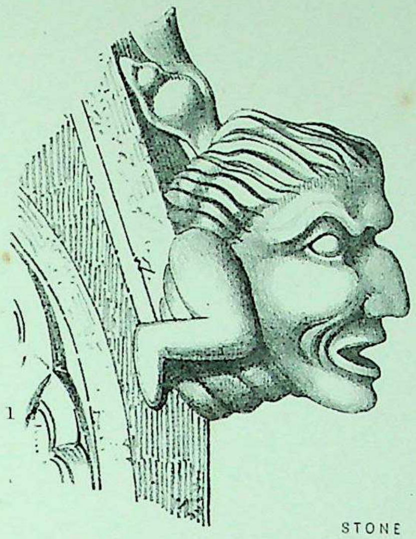


FINIAL SHEWN DIAGONALLY

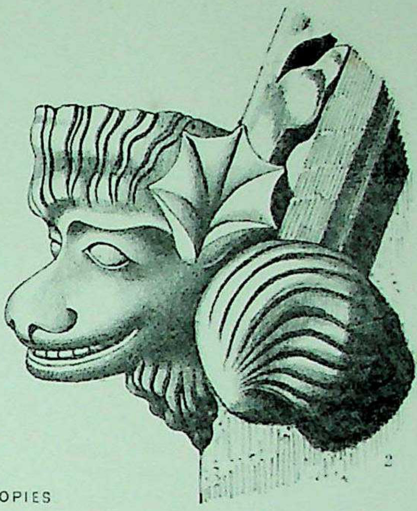
¼ full size

J K Colling del

London: J.Jobbins, 23, Abingdon St Westminster S.W



1

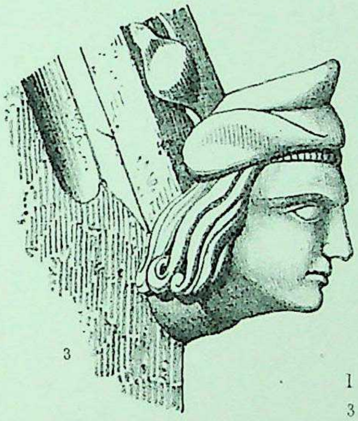


2

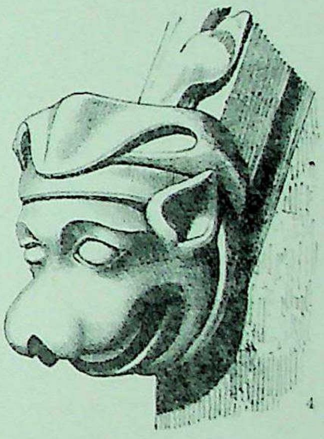
Ely Cathedral.

STONE TERMINATIONS OF CANOPIES

½ full size

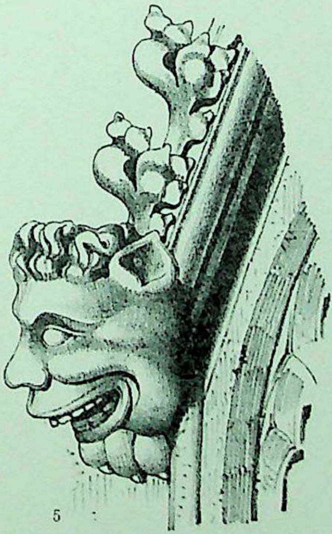


3

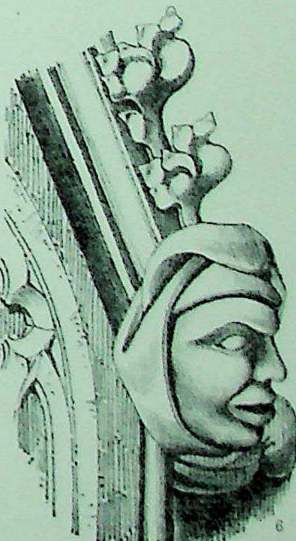


4

1 . 2 . From the Lady Chapel.
3 . 4 . „ Tomb of Bishop De Luda.
5 . 6 „ Prior Craudens Chapel.



5



6

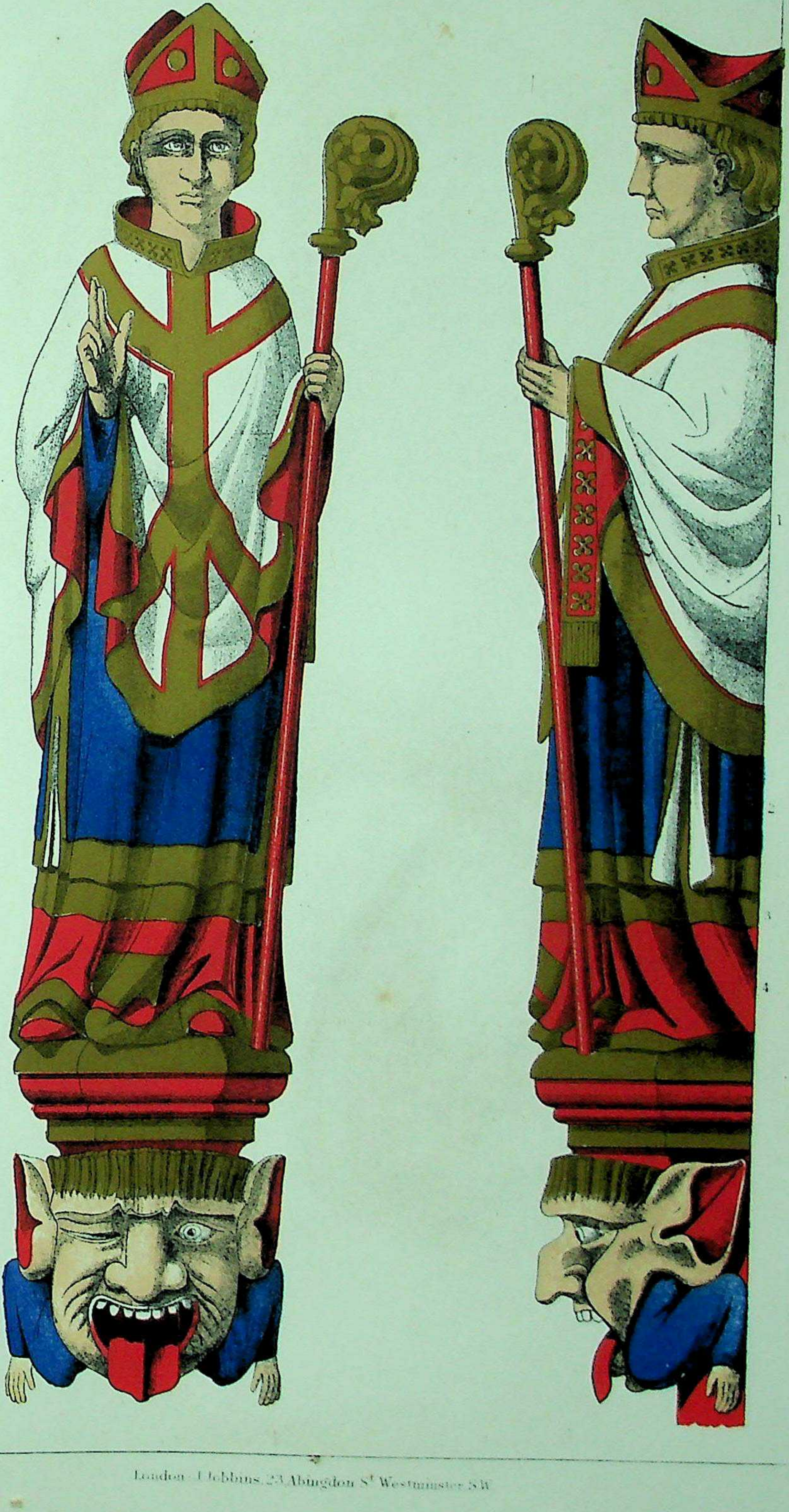
J K Colling Del

London: J.Jobbins, 23, Abingdon S^t Westminster S.W.

Lady Chapel, Ely Cathedral.

RESTORED FICURE OF BISHOP AND BRACKET

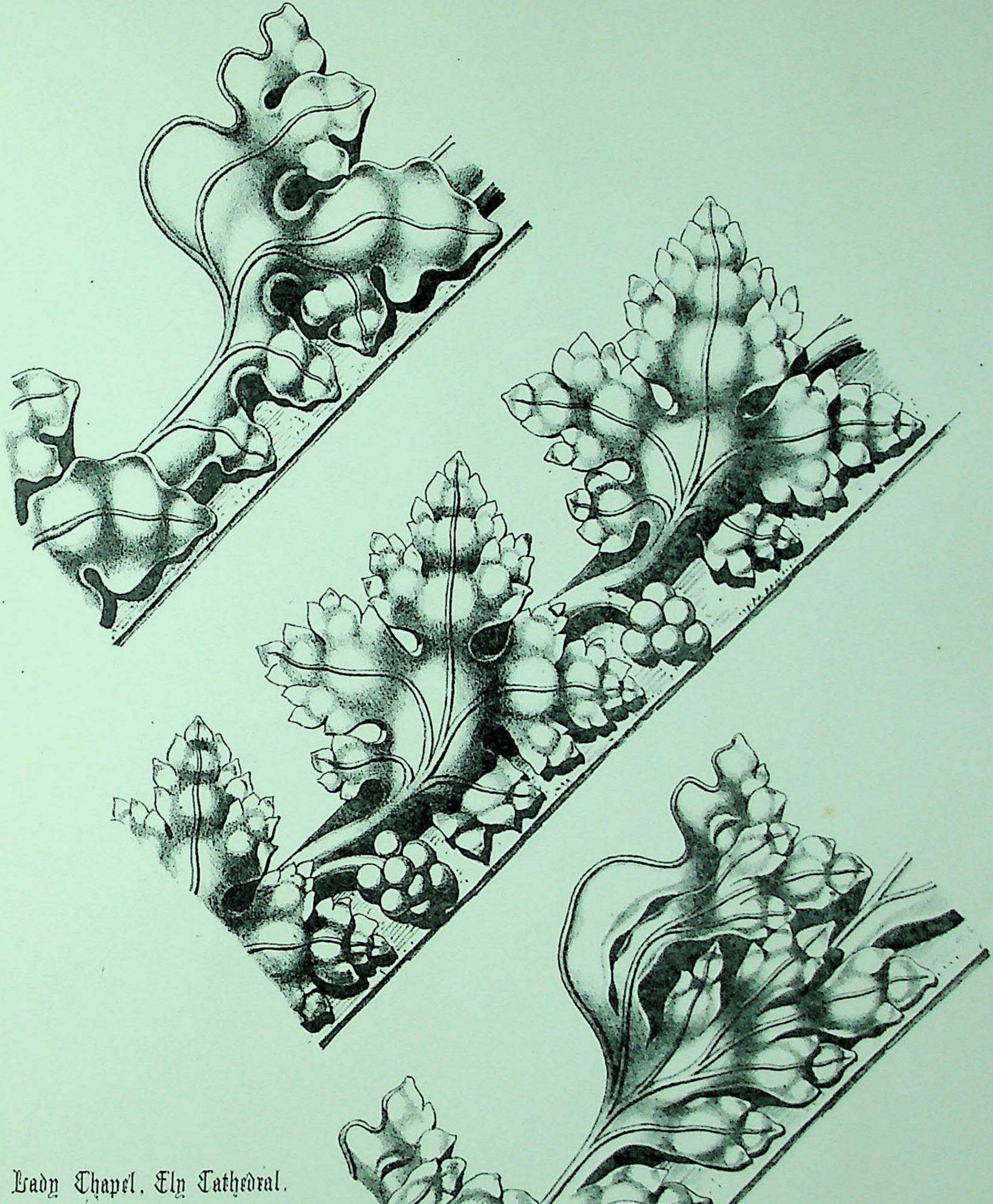
½ full size



1 The Chasuble
2 The Dalmatic
3 The Tunic
4 The Albe

J K Colling del.

London: J. Hebbins, 23 Abingdon S^t Westminster S.W.



Lady Chapel. Ely Cathedral.

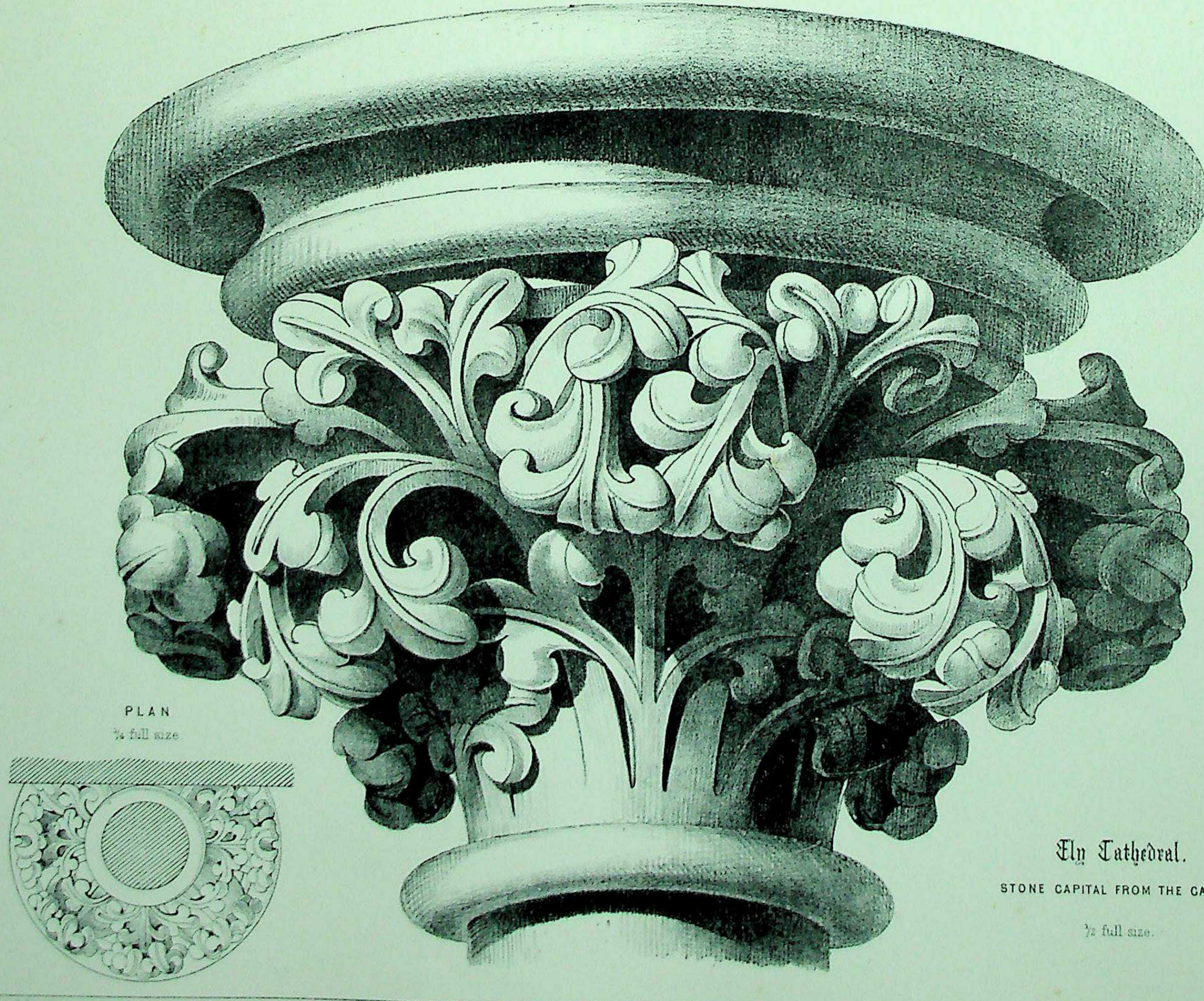
STONE CROCKETS.

½ full size.

For Section for Canopy see A. Plate 2.

J. K. Colling, lith

London: J. Jobbins, 23 Abingdon S^t Westminster, S.W.



PLAN
¼ full size

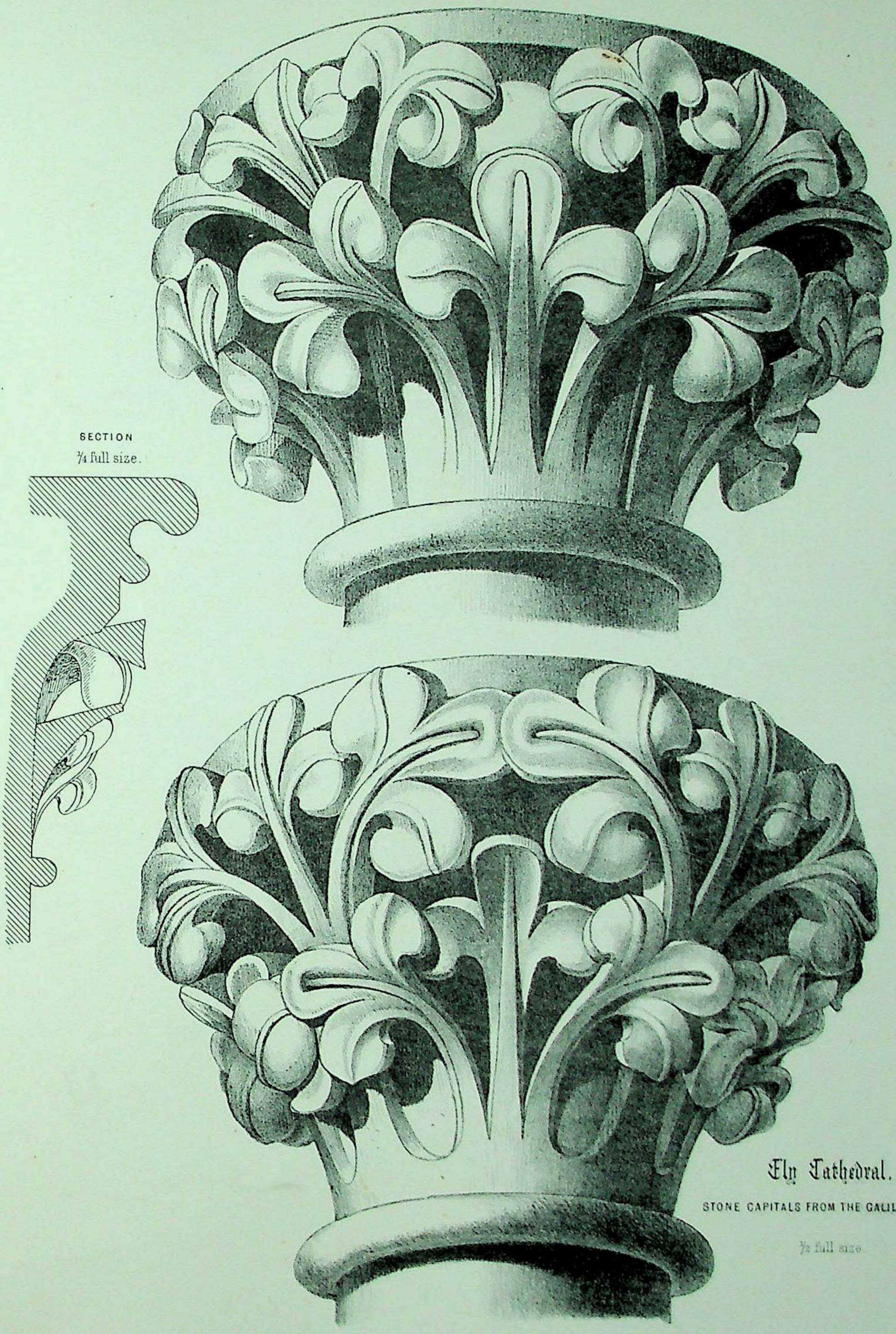
Ely Cathedral.

STONE CAPITAL FROM THE GALILEE.

½ full size.

J K Colling del.

London: J.Jobbins, 23, Abingdon St. Westminster. S.W.



SECTION

¾ full size.

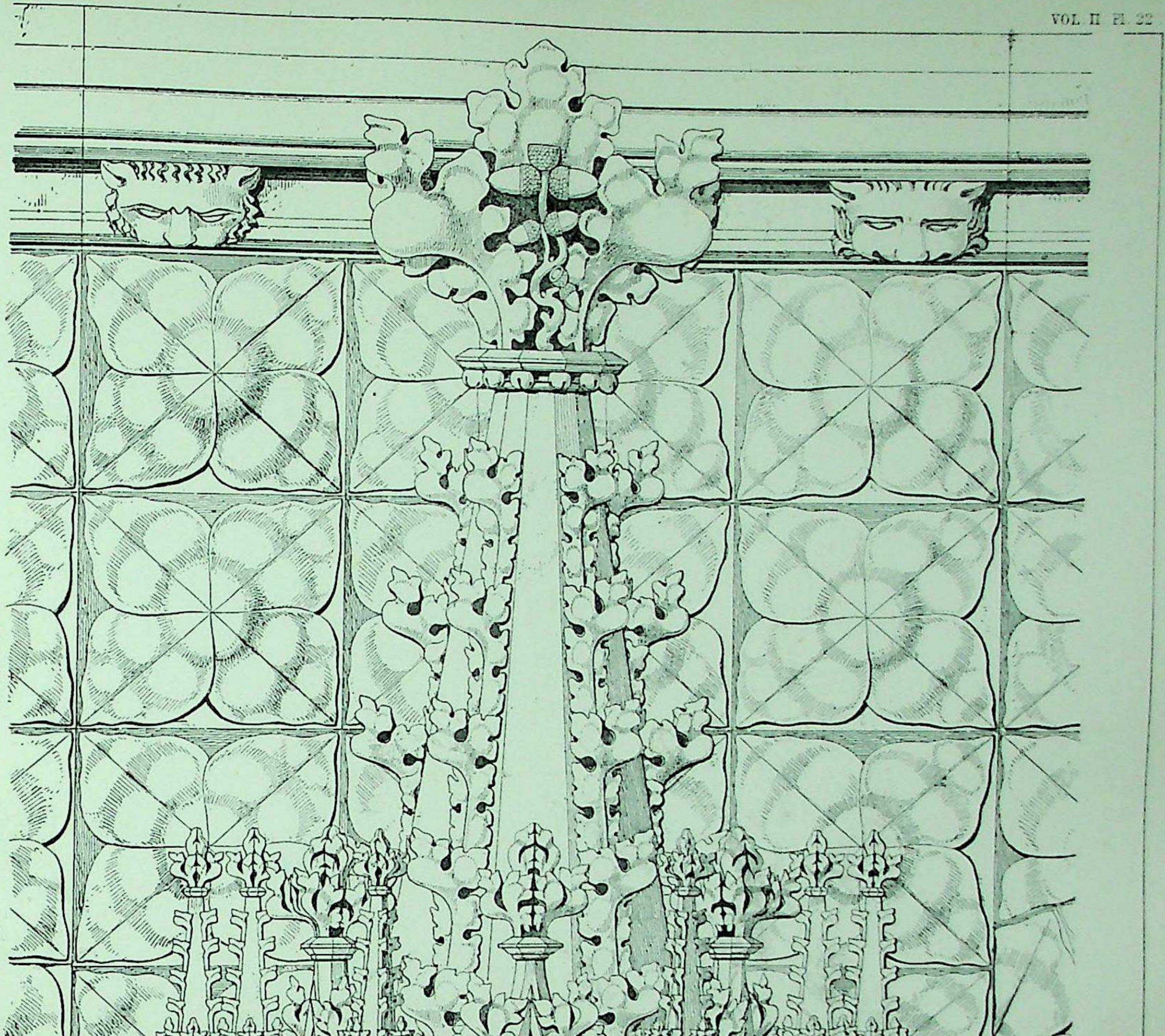
Ely Cathedral.

STONE CAPITALS FROM THE GALILEE PORCH.

½ full size.

J. K. Colling, del.

London: J. Jobbins, 23 Abingdon St. Westminster S.W.

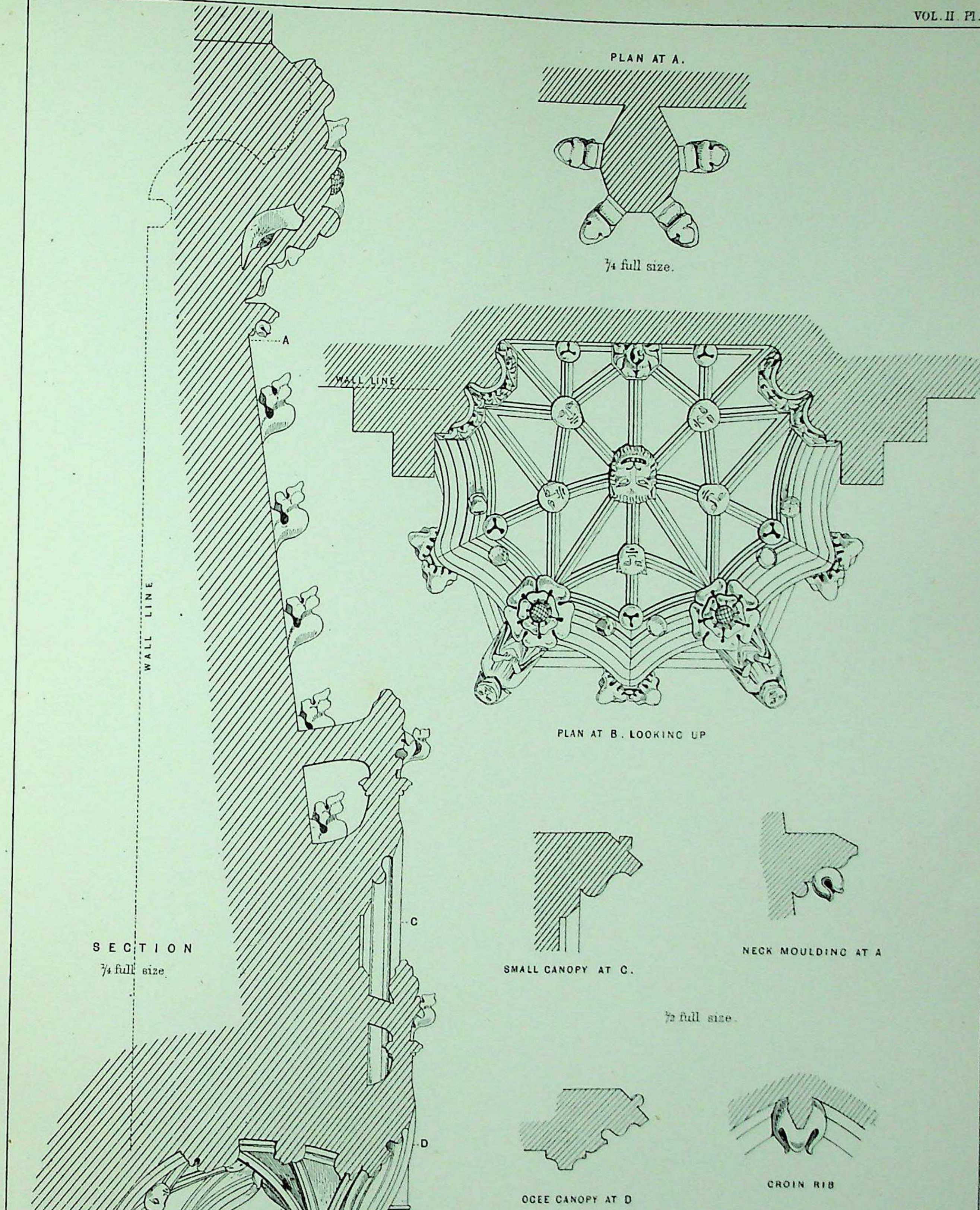


Beverley Minster.

STONE CANOPY OF NICHE FROM THE BACK OF ALTAR SCREEN, ¼ full size.

J. K. Colling. del.

London: J. Jobbins, 23 Abingdon S^t Westminster S.W.


PLAN AT A.
¾ full size.
A
WALL LINE
WALL LINE
PLAN AT B. LOOKING UP
SECTION
¾ full size
C
SMALL CANOPY AT C.
NECK MOULDING AT A
½ full size.
D
OGEE CANOPY AT D
GROIN RIB
B

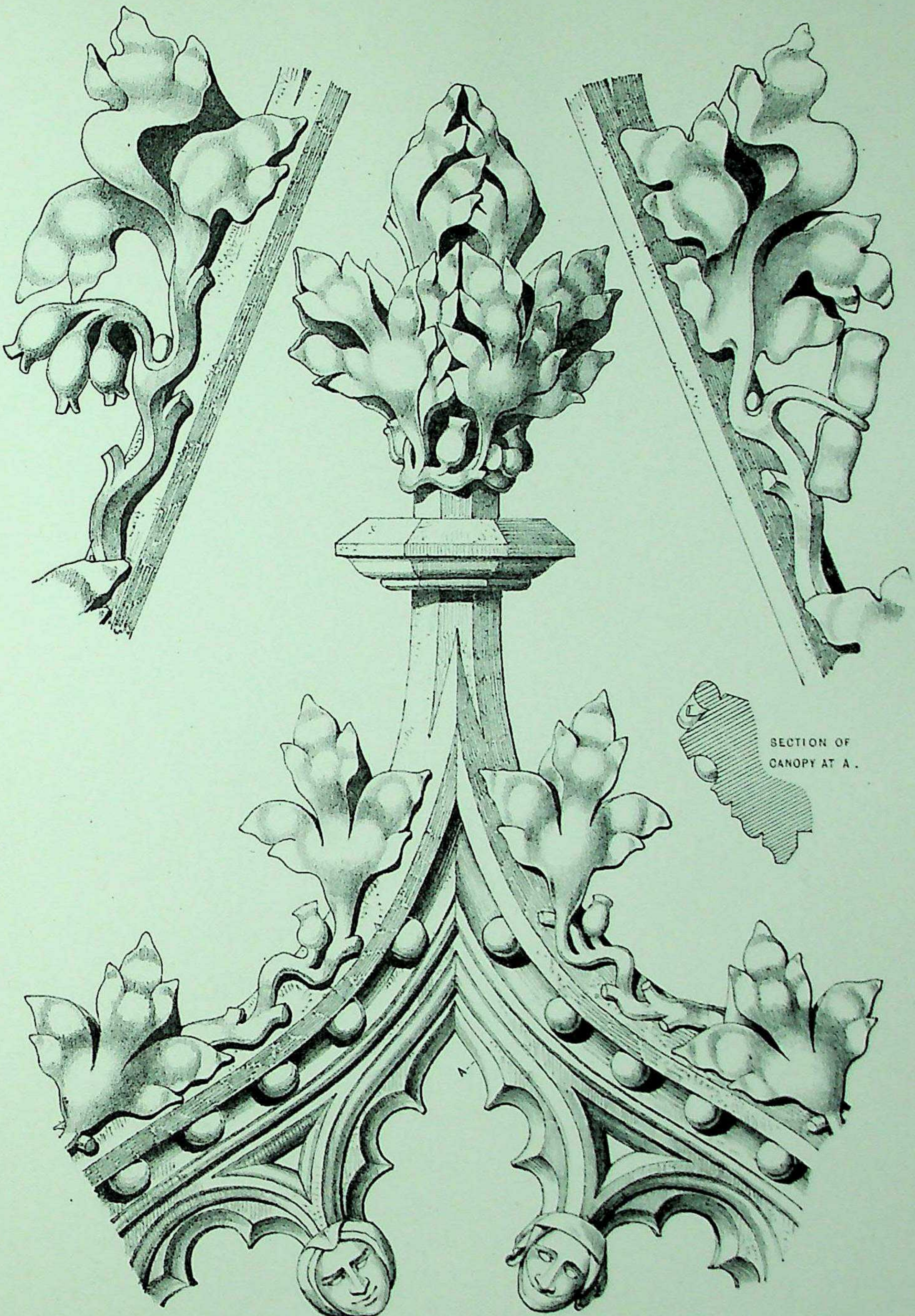
Beverley Minster.

SECTION, PLANS AND DETAILS OF CANOPY OF NICHE FROM BACK OF ALTAR SCREEN

J. K. Colling del.

London: J. Jobbins, 23 Abingdon St. Westminster. S.W.

State Museum Library Lucknow



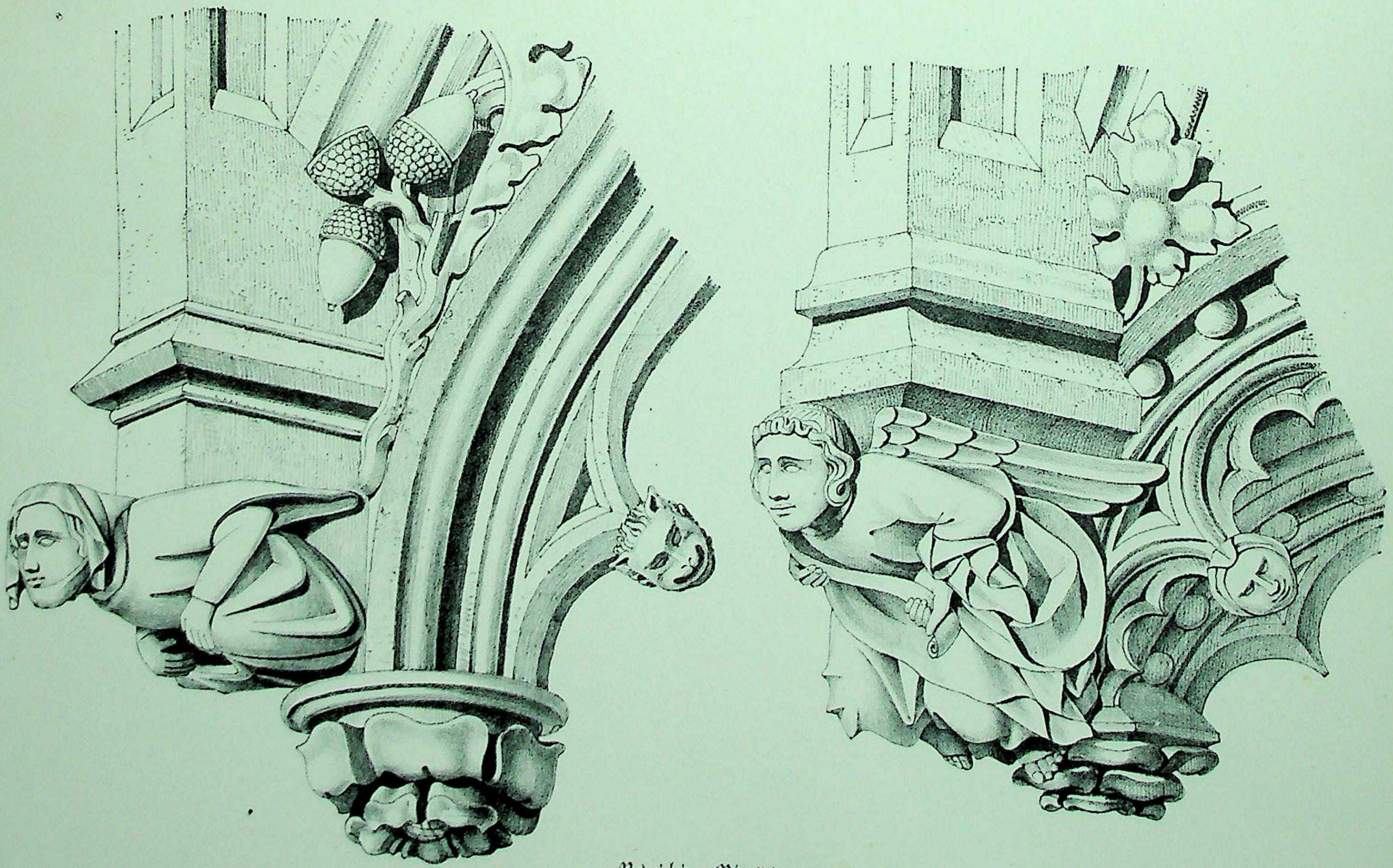
Beverley Minster, Yorkshire.

SMALL STONE CANOPY AND CROCKETS FROM NICHE, BACK OF ALTAR SCREEN.

full size.

J. K. Colling del

London: J. Jobbins, 23 Abingdon St Westminster S.W.

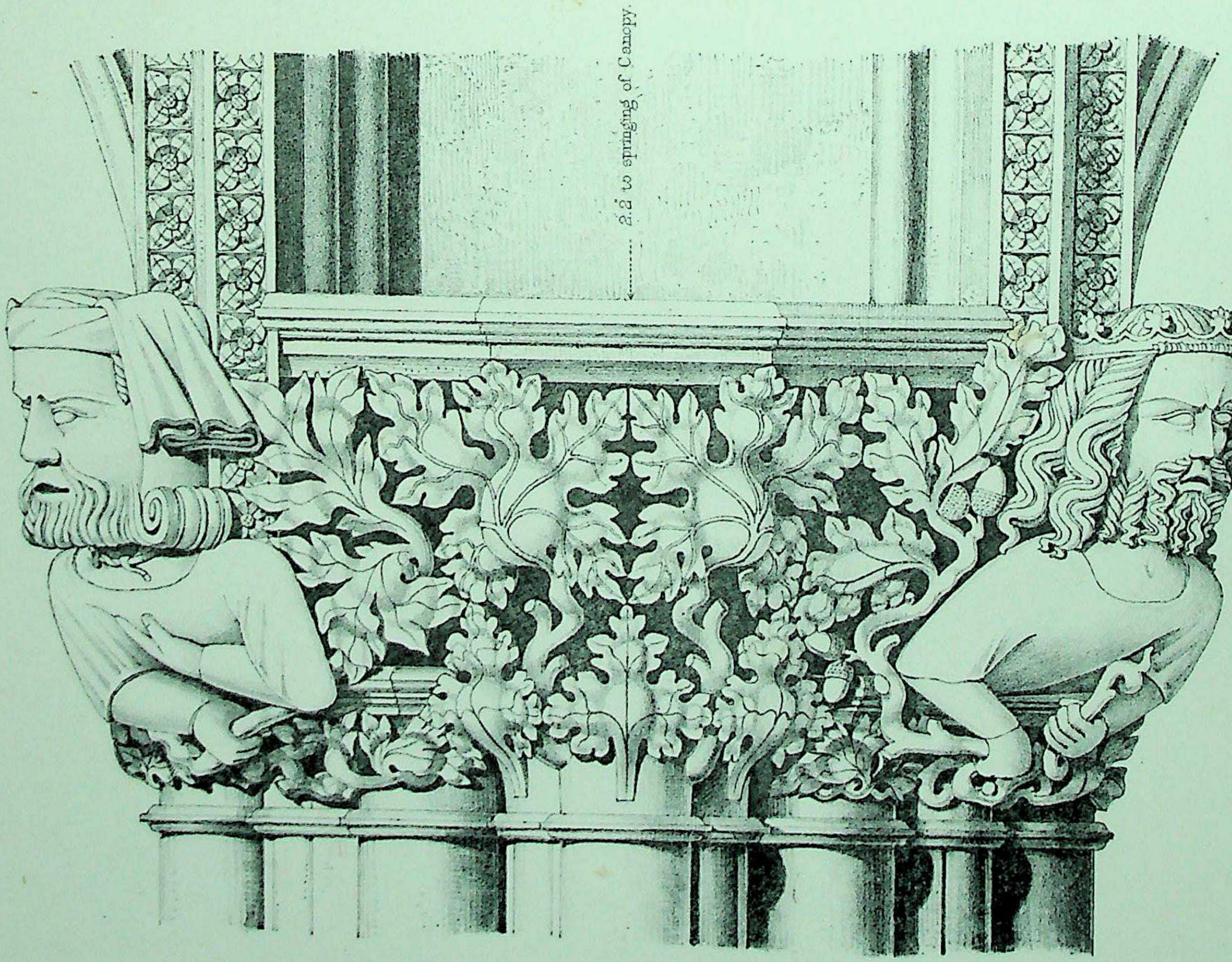


Beverley Minster.

STONE PENDANTS TO CANOPIES OF NICHES BACK OF ALTAR SCREEN

full size.

London: J. Jobbins, 23, Abingdon S^t. Westminster, S.W.


2.2 to springing of Canopy.

Beverley Minster.

STONE BRACKET OF NICHE FROM BACK OF ALTAR SCREEN.

½ full size

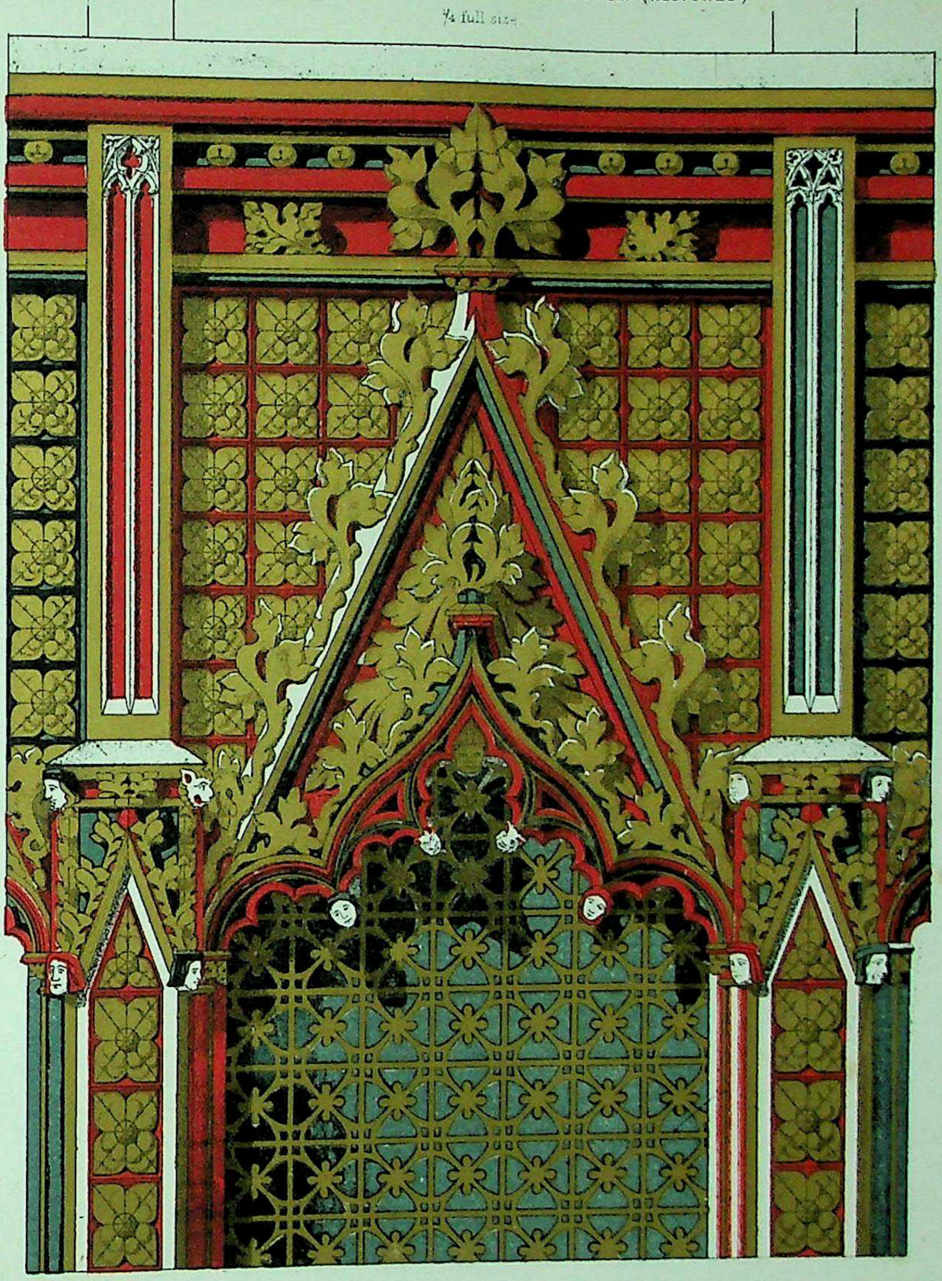
J. K. Colling del.

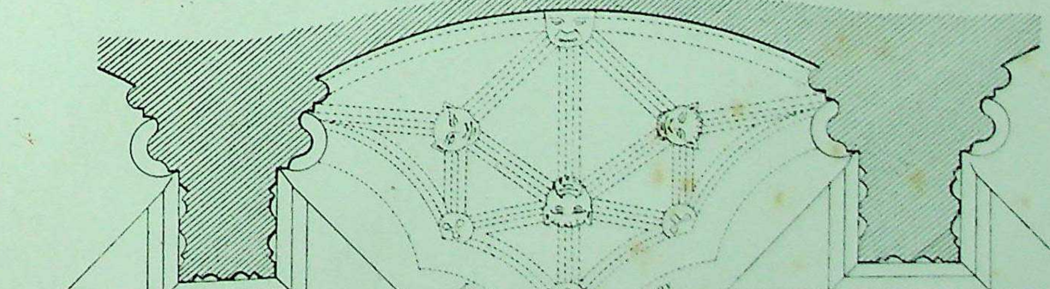
London: J. Jobbins, 23, Abingdon St. Westminster. S.W.

Beverley Minster.

STONE CANOPY OF NICHE FROM THE ALTAR SCREEN (RESTORED)

¼ full size

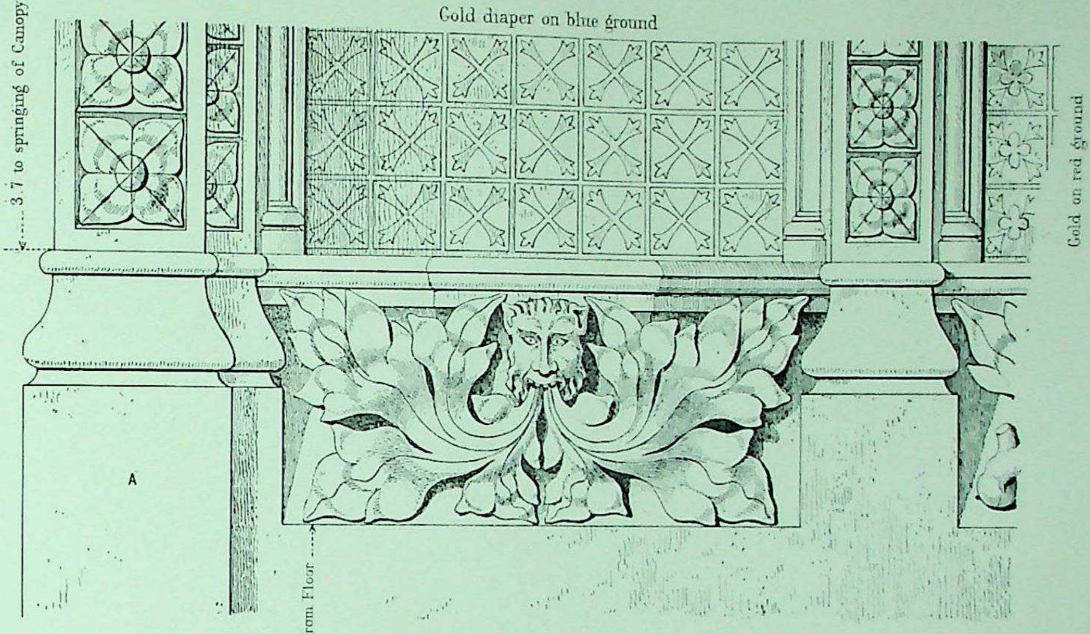




PLAN

J. K. Colling del.

London: J. Jobbins, 23 Abingdon St Westminster S.W.

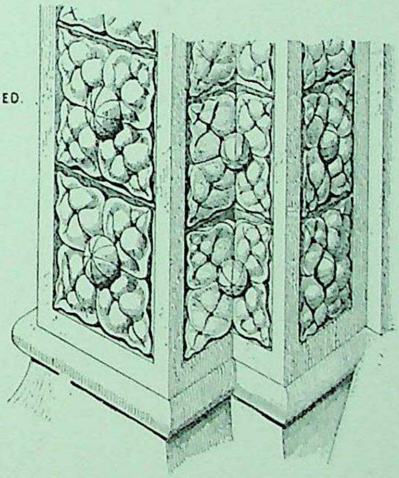

Gold diaper on blue ground
3.7 to springing of Canopy
Gold on red ground
A
1.7 from Floor

LOWER PART. OF NICHE

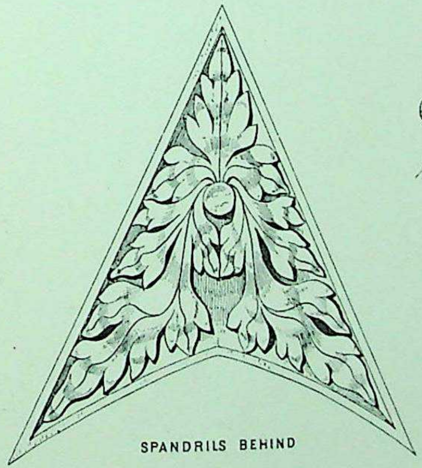
𝔅𝔢𝔳𝔢𝔯𝔩𝔢𝔶 𝔐𝔦𝔫𝔰𝔱𝔢𝔯.

STONE NICHE FROM THE ALTAR SCREEN—RESTORED.

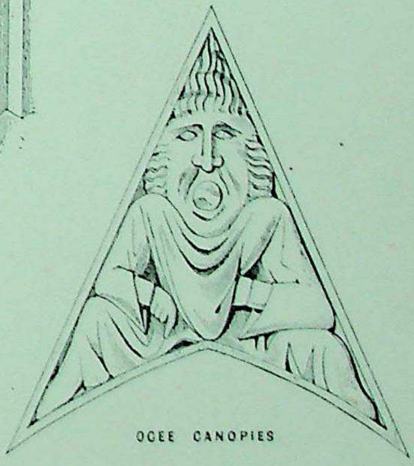
¼ full size



PORTION OF BUTTRESSES AT A



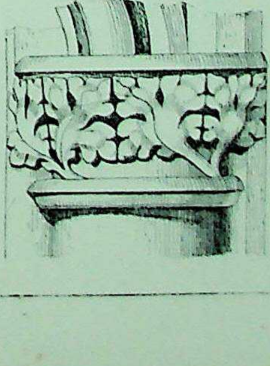
SPANDRILS BEHIND



OGEE CANOPIES

CAPITAL AT SPRINGING OF CANOPIES

full size



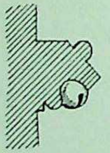
J K Colling del

London: J.Jobbins, 23 Abingdon St Westminster S.W.

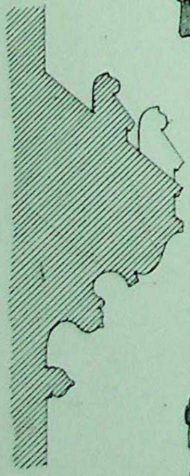
Beverley Minster.

STONE CANOPIES OF BUTTRESSES FROM THE BACK OF ALTAR SCREEN.

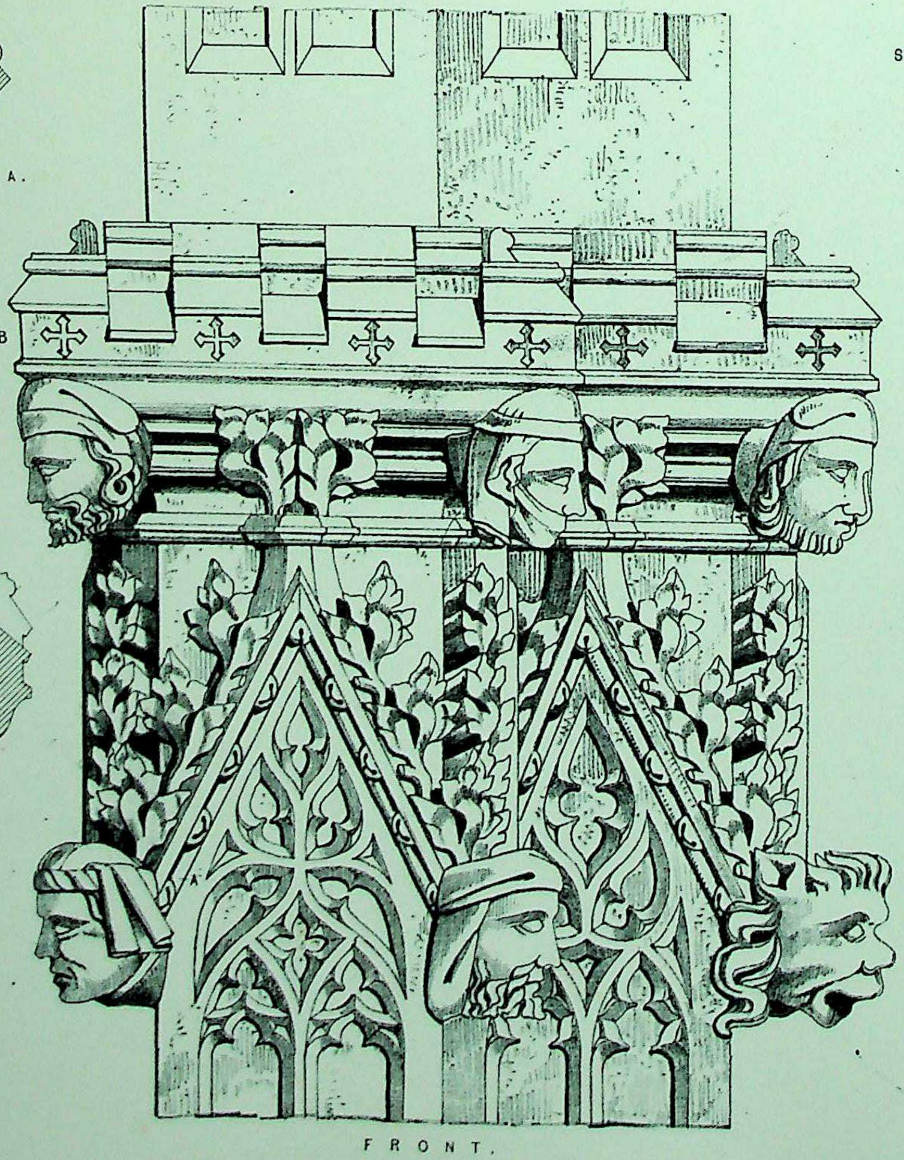
½ full size.



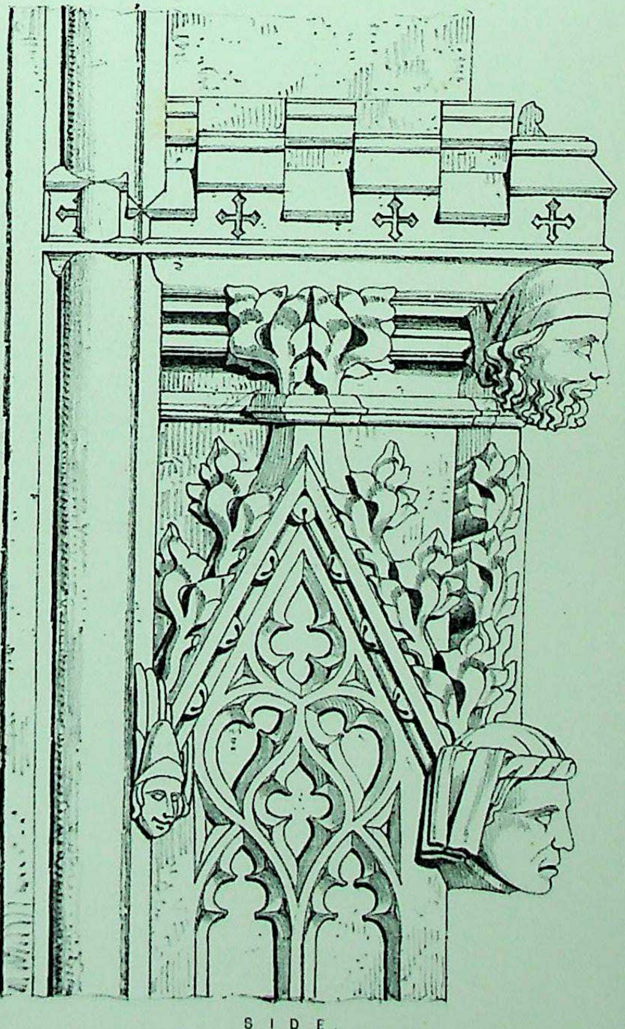
SECTION AT A.



MOULDINGS AT B



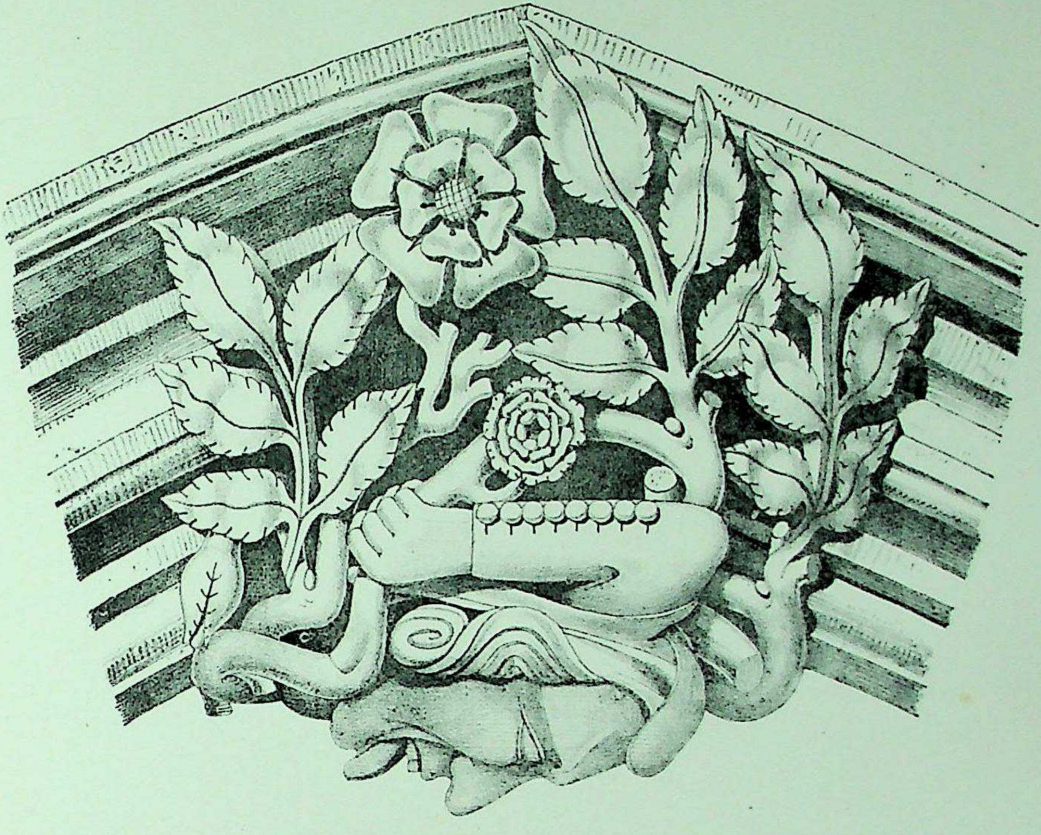
FRONT.

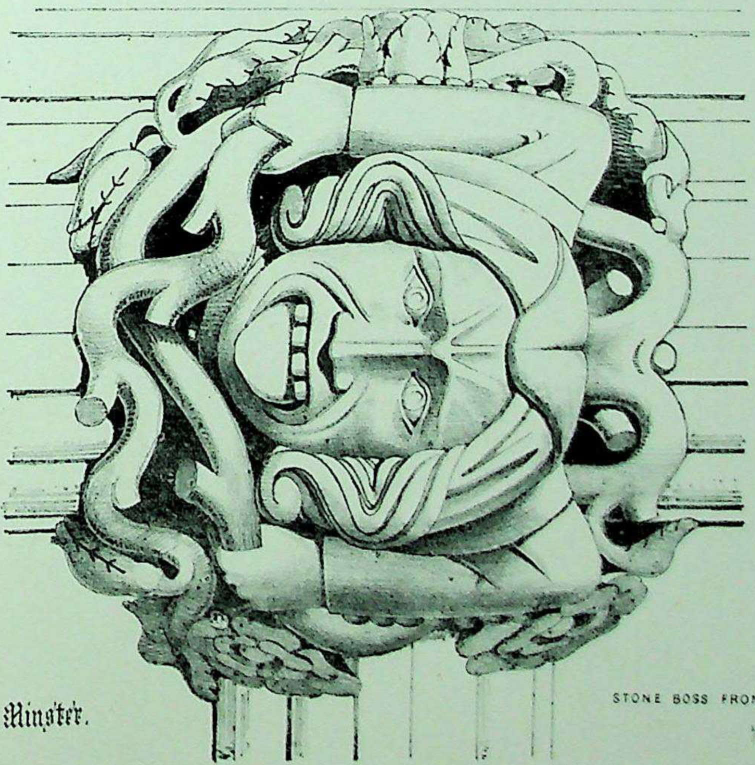


SIDE.

J. K. Colling del.

London: J. Jobbins, 23, Abingdon St. Westminster, S.W.





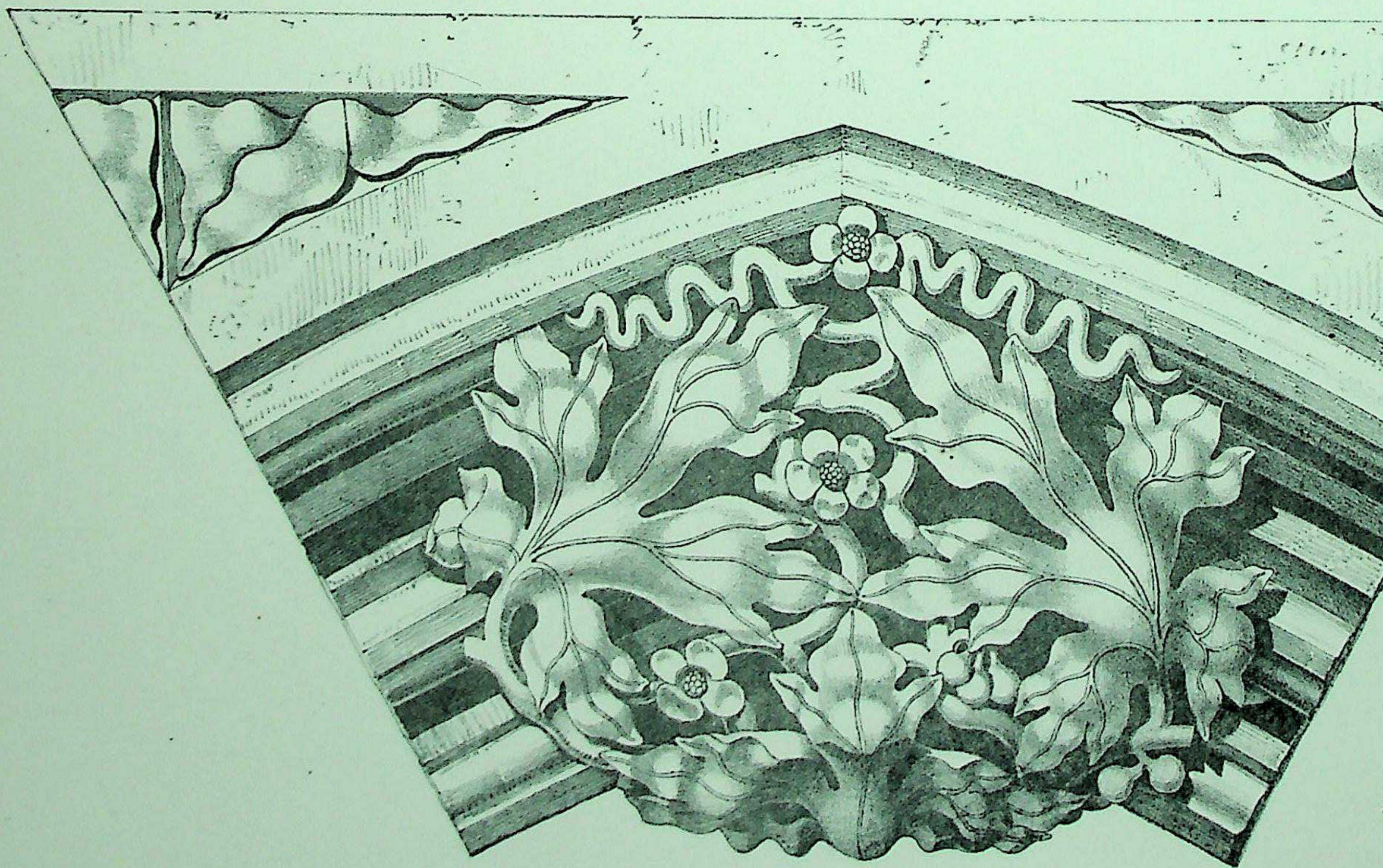
Beverley Minster.

STONE BOSS FROM GROINING BACK OF ALTAR

¼ full size

J K Colling del.

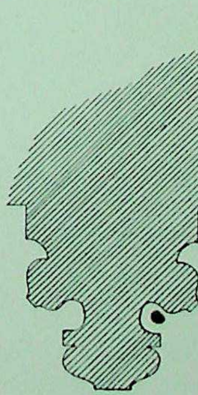
London: J.Jobbins, 23, Abingdon St Westminster, S.W.



Beverley Minster.

KEY STONE AND BOSS FROM CROINING, BACK OF ALTAR.

½ full size.

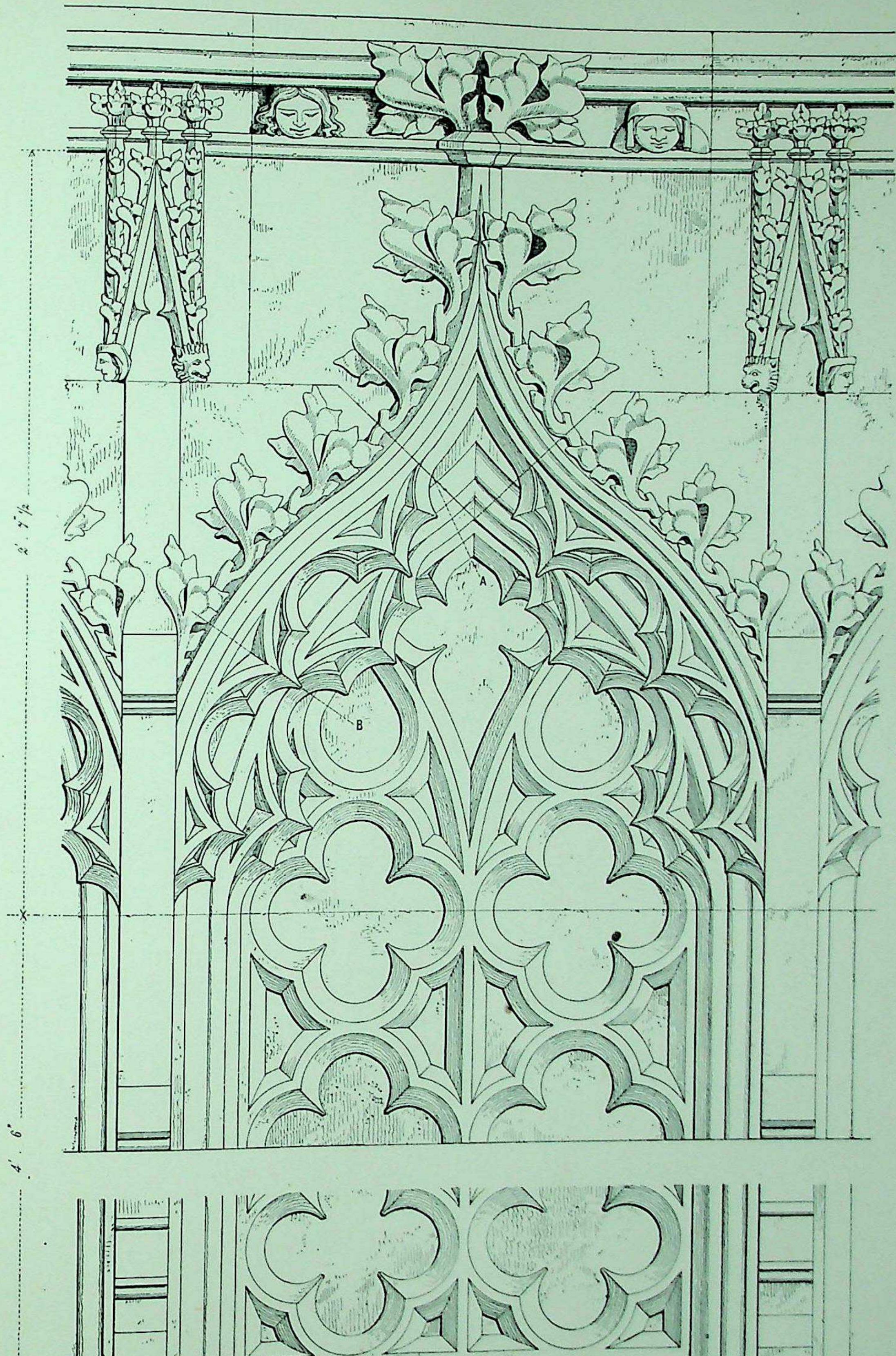


SECTION OF ARCH MOULDINCS.

¼ full size.

J. K. Colling del.

London: J. Jobbins, 23, Abingdon S^t Westminster, S.W.



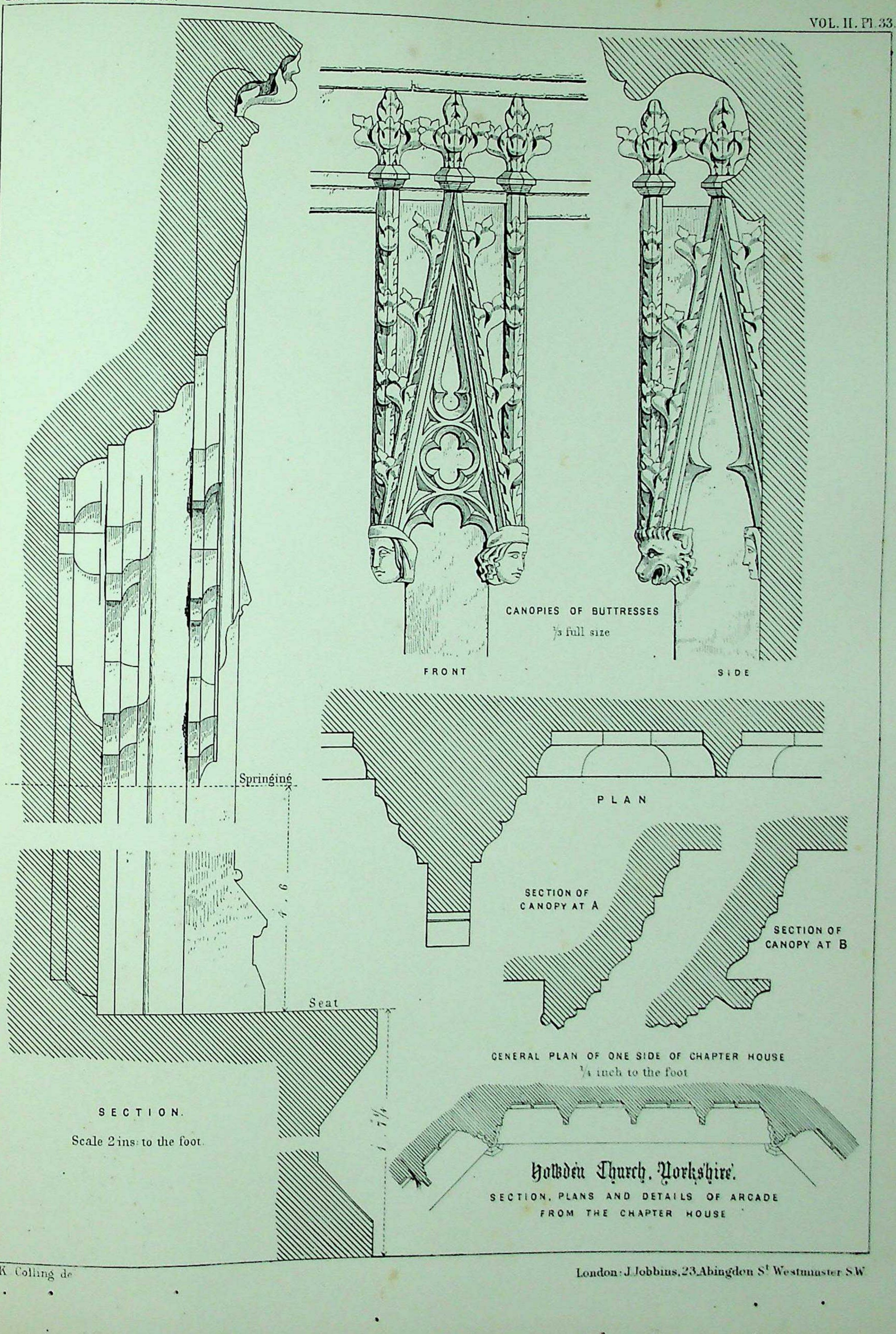
Howden Church, Yorkshire.

STONE ARCADE FROM THE CHAPTER HOUSE.

Scale 2 in.s to the foot

J. K. Colling, del.

London: J. Jobbins, 23, Abingdon St. Westminster, S.W.



SECTION.

Scale 2 ins to the foot.

CANOPIES OF BUTTRESSES

⅓ full size

FRONT

SIDE

PLAN

SECTION OF CANOPY AT A

SECTION OF CANOPY AT B

GENERAL PLAN OF ONE SIDE OF CHAPTER HOUSE

¼ inch to the foot

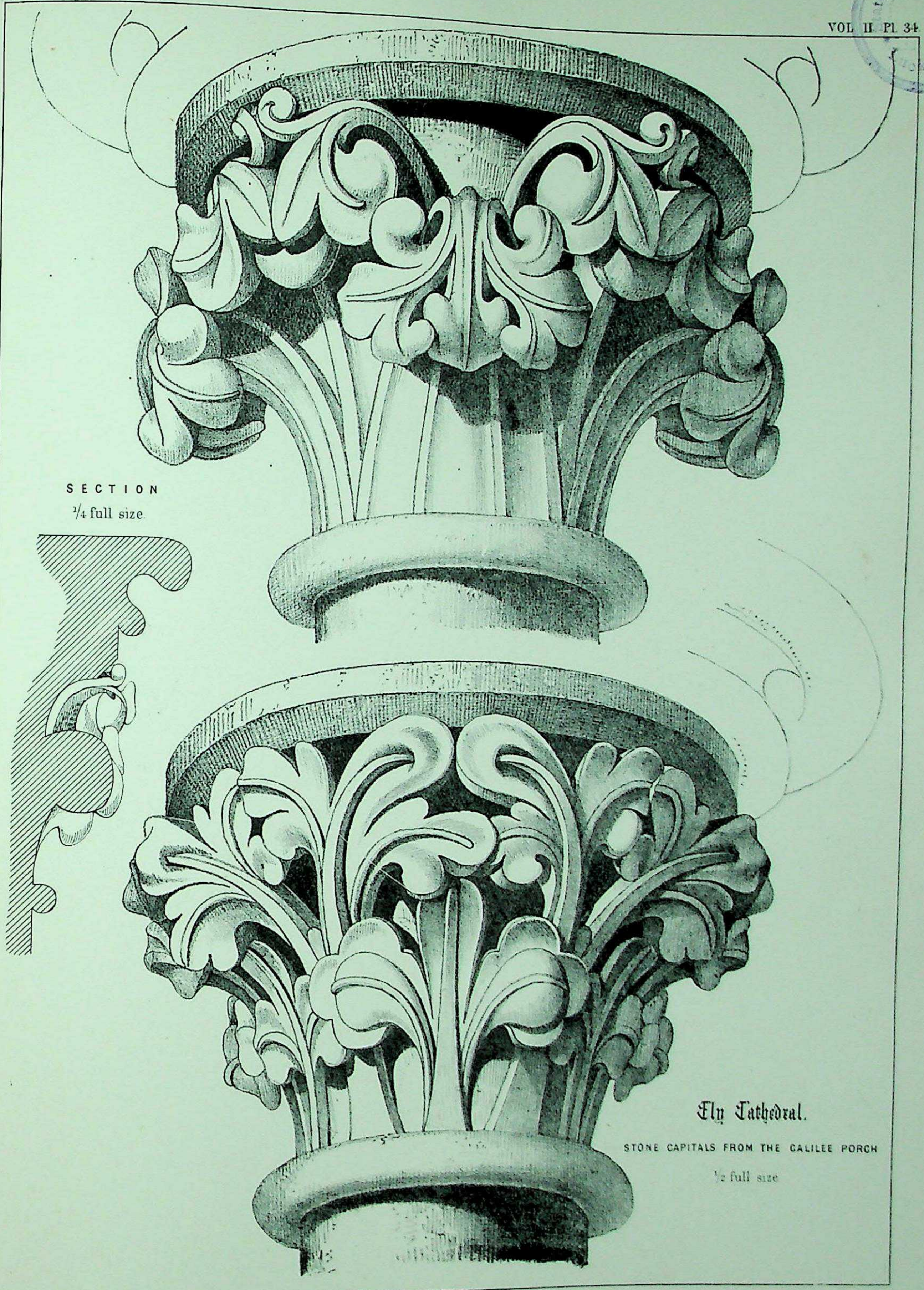
Howden Church. Yorkshire.

SECTION, PLANS AND DETAILS OF ARCADE FROM THE CHAPTER HOUSE

J K Colling de

London: J. Jobbins, 23 Abingdon St Westminster S.W.

State Museum Library, Lucknow



SECTION
¾ full size.

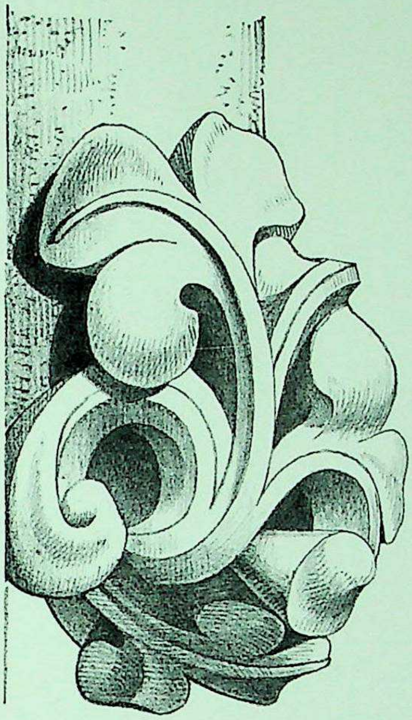
Ely Cathedral.

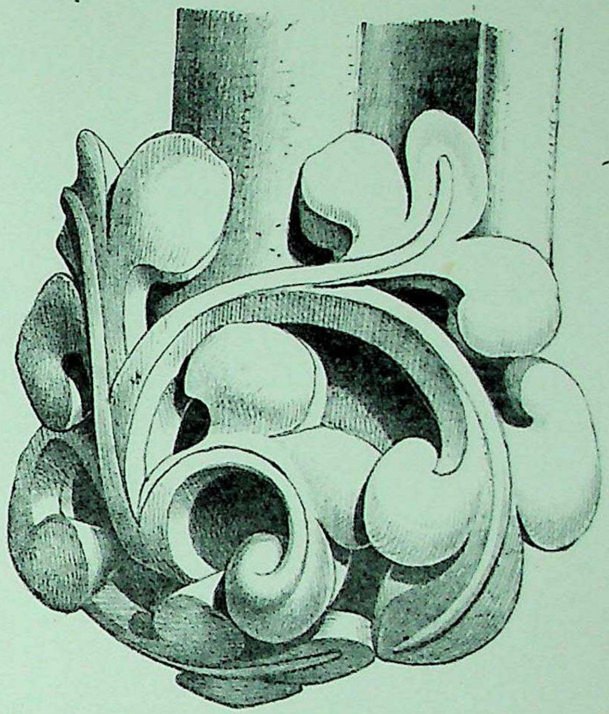
STONE CAPITALS FROM THE GALILEE PORCH

½ full size

J K Colling del

London J. Jobbins, 23, Abingdon St Westminster S.W



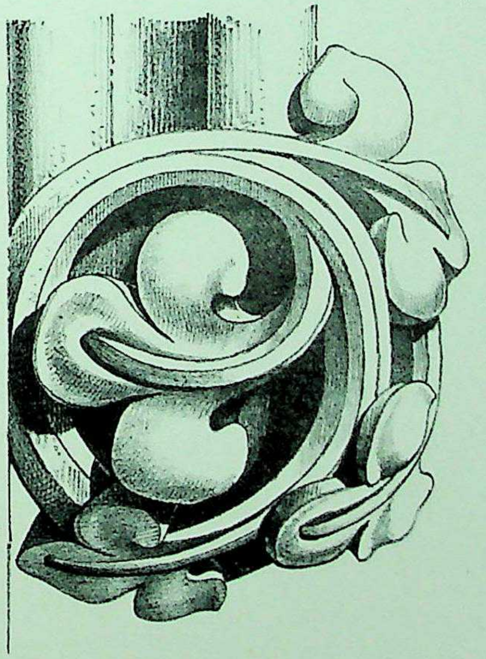


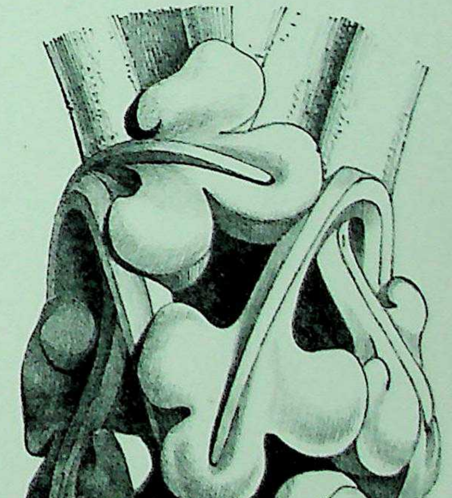
Ely Cathedral.

PROFILES.

STONE LABEL TERMINATIONS FROM THE GALILEE PORCH.

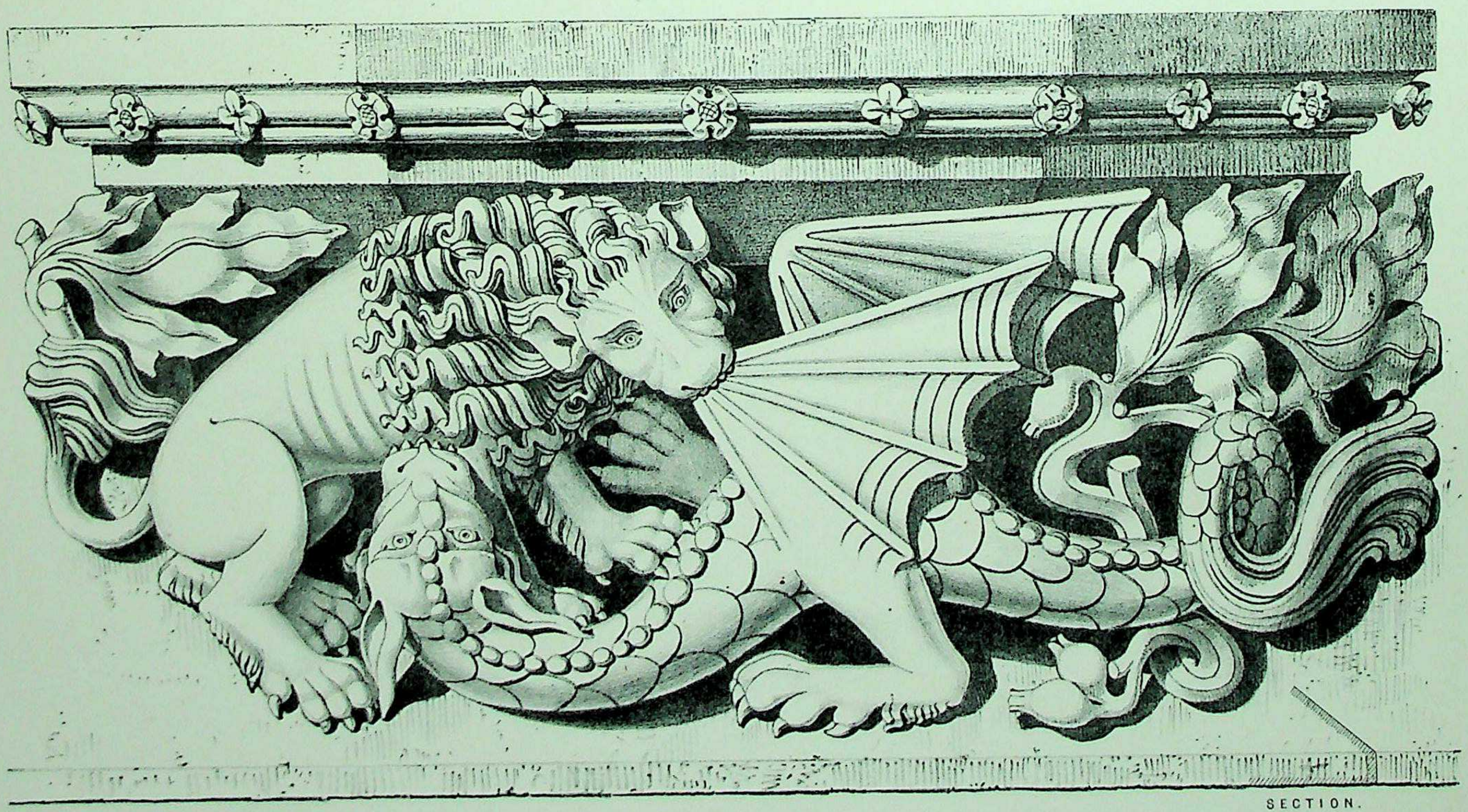
2/3rds full size.





J. K. Colling del.

London: J. Jobbins, 23, Abingdon S^t Westminster S.W.



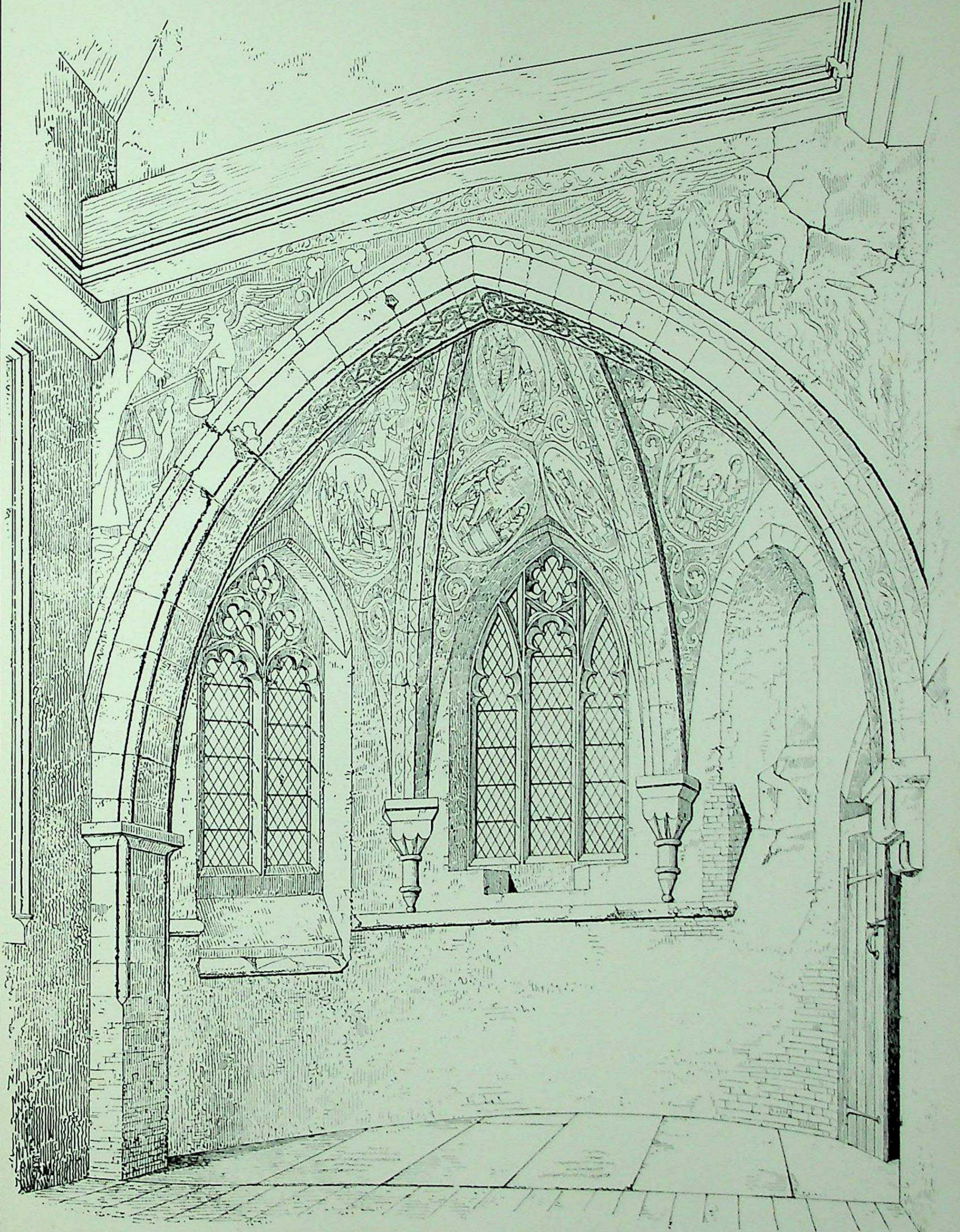
Beverley Minster.

STONE BRACKET FROM THE PERCY SHRINE.

½ full size

J. K. Colling del.

London: J. Jobbins, 23, Abingdon S^t Westminster S.W.

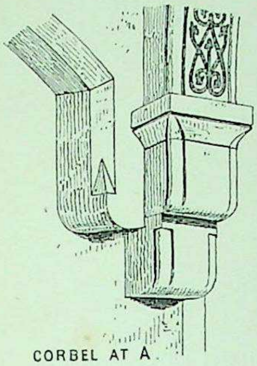


St Mary's Church. Guildford. Surrey.

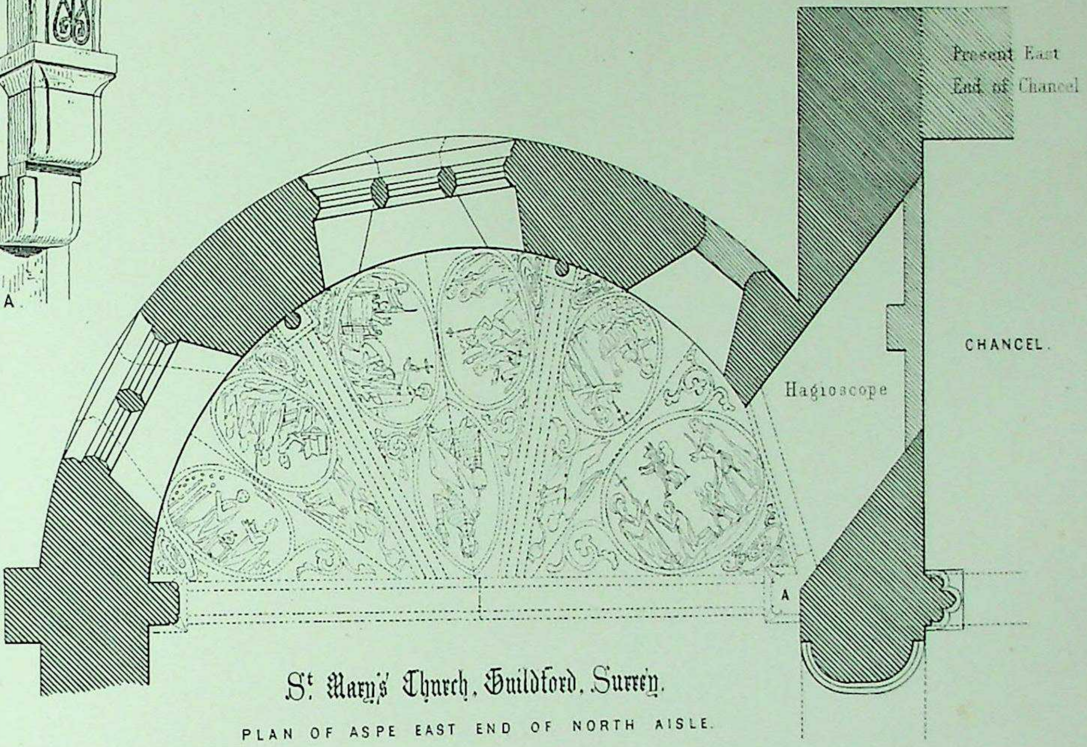
VIEW OF APSE. EAST END OF NORTH AISLE, SHEWING THE PAINTING ON GROIN &c

J. K. Colling del

London J.Jobbins, 23 Abingdon St Westminster S.W.



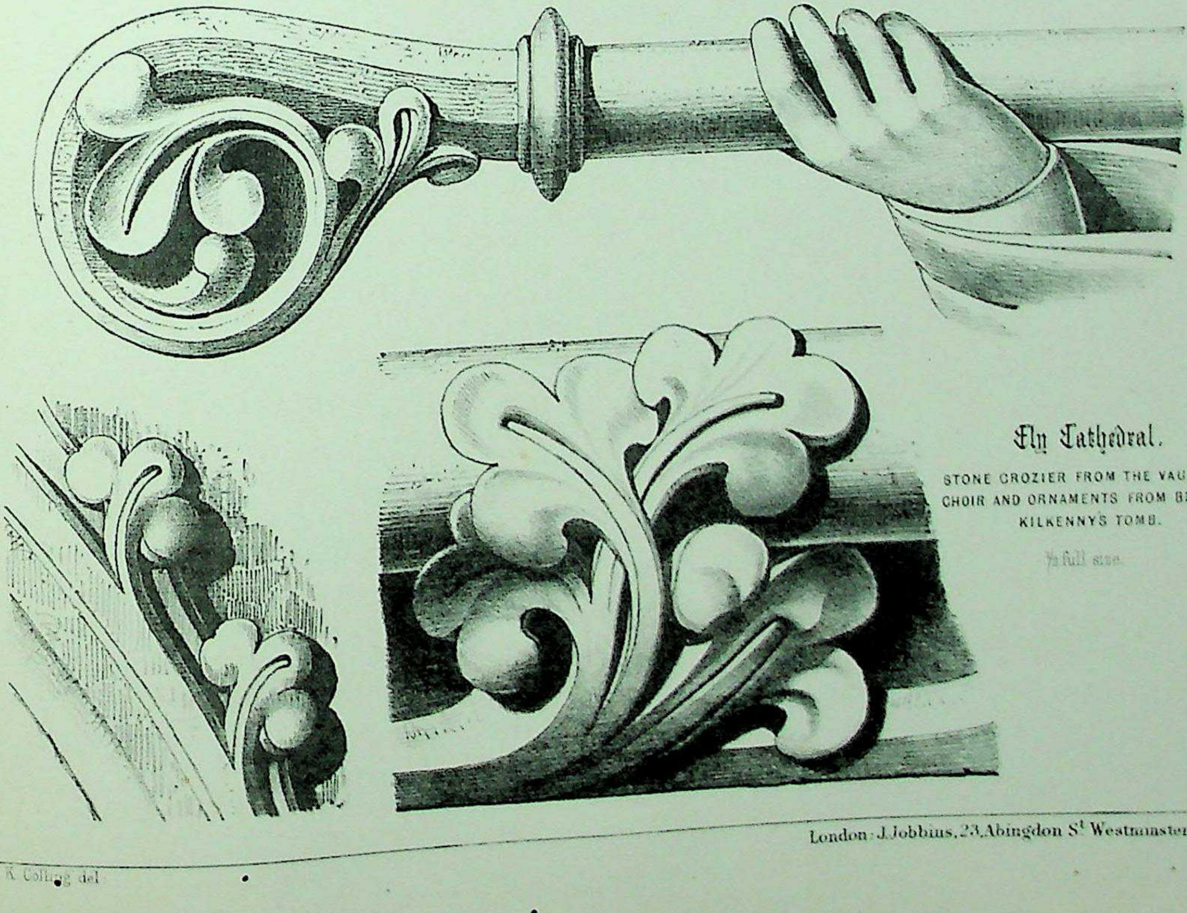
CORBEL AT A.


Present East
End of Chancel
CHANCEL.
Hagioscope
A

S^{t} Mary's Church, Guildford, Surrey.

PLAN OF ASPE EAST END OF NORTH AISLE.

Scale ¼ inch to the foot.



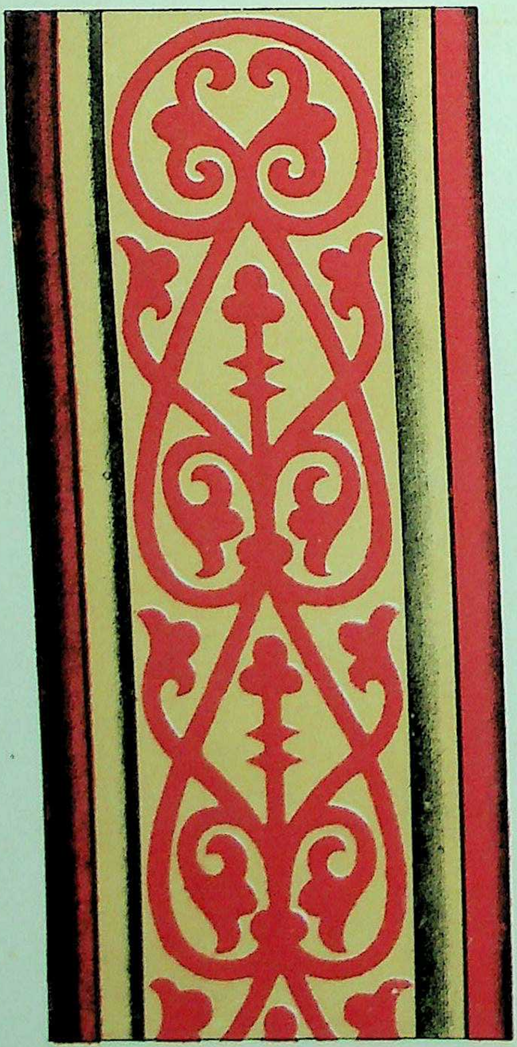
Ely Cathedral.

STONE CROZIER FROM THE VAULT OF CHOIR AND ORNAMENTS FROM BISHOP KILKENNY'S TOMB.

½ full size.

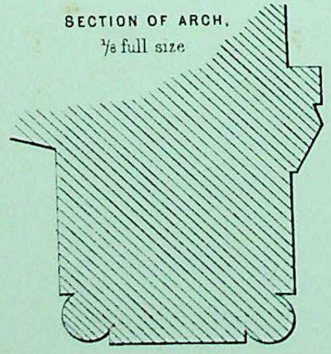
London: J. Jobbins, 23, Abingdon S^{t} Westminster S.W.

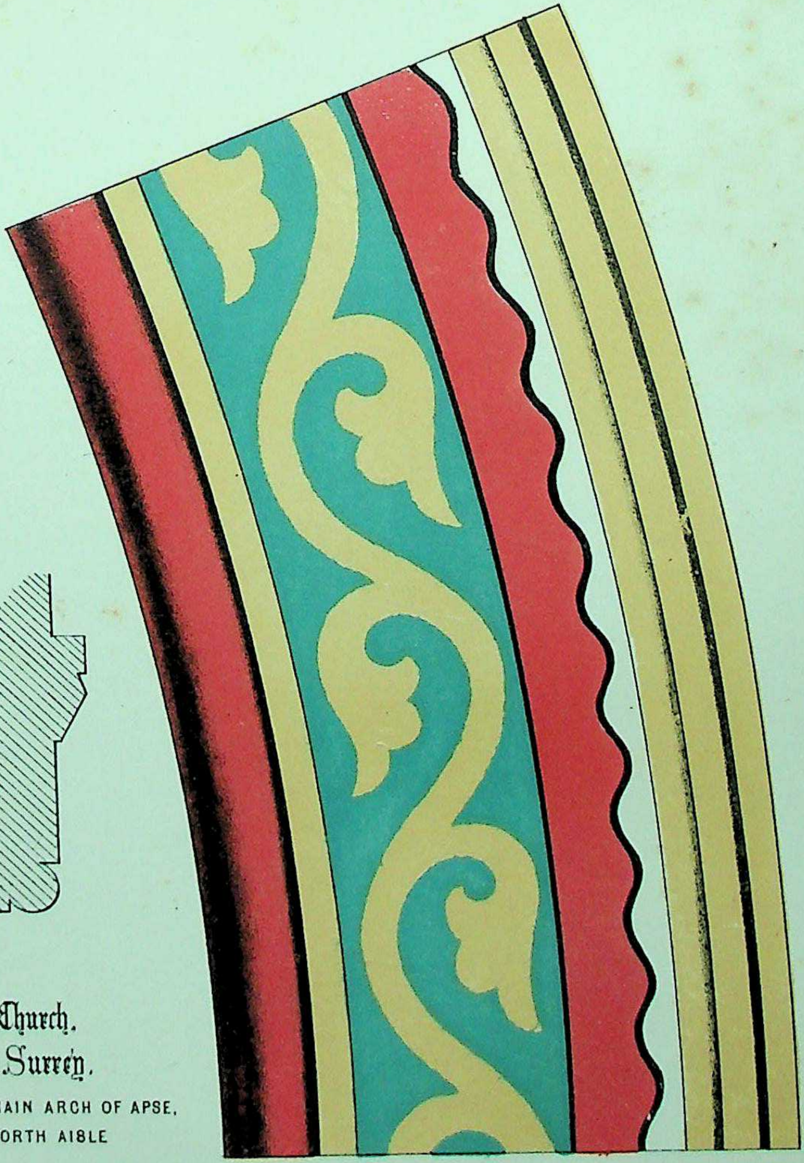
J. K. Colling del



SOFFIT.

SECTION OF ARCH.
⅛ full size





FRONT.

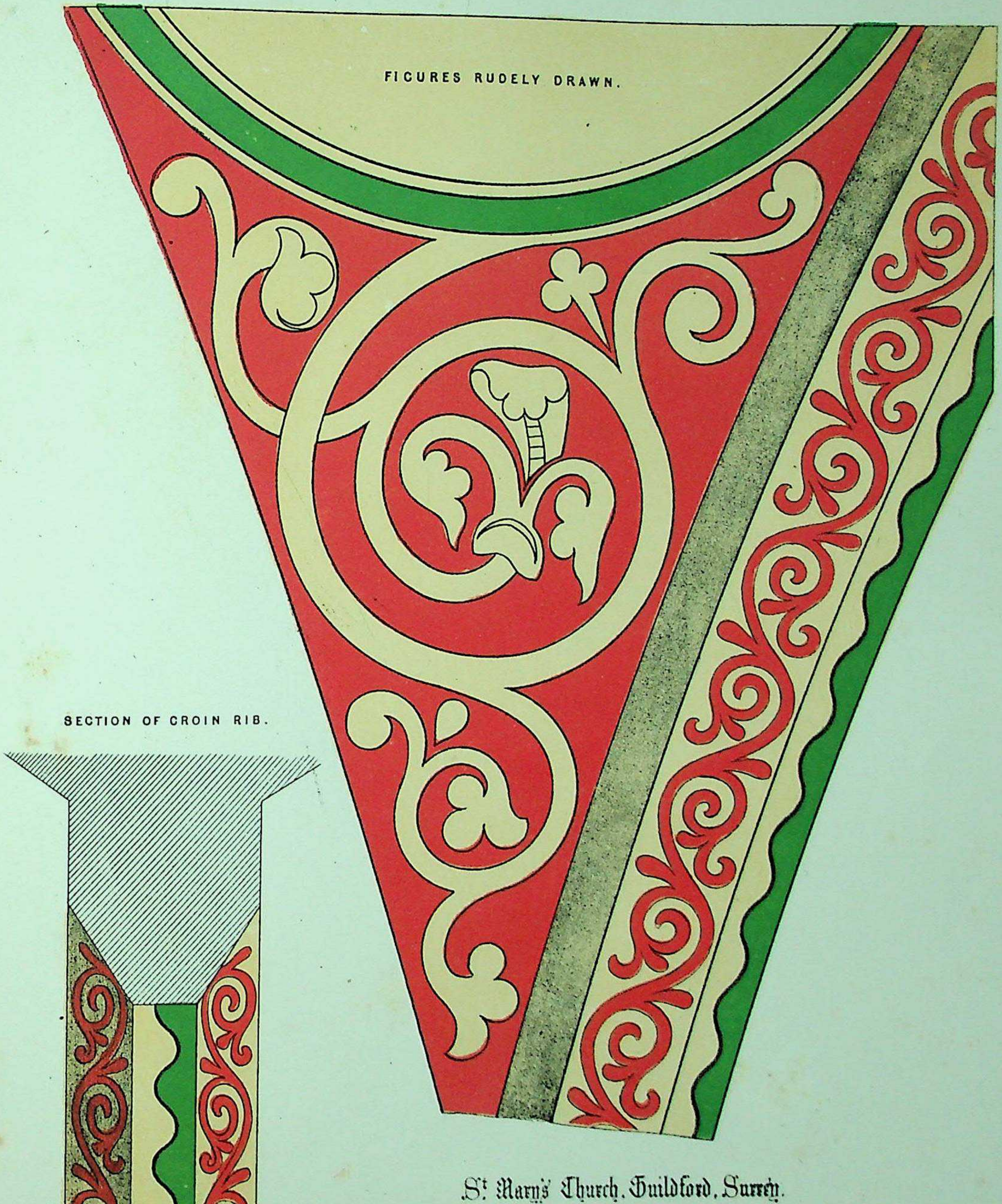
St. Mary's Church.
Guildford. Surrey.

PAINTING FROM THE MAIN ARCH OF APSE,
EAST END OF NORTH AISLE

¼ full size

J. K. Colling del.

London: J. Jobbins, 23 Abingdon St. Westminster S.W.


FIGURES RUDELY DRAWN.

SECTION OF GROIN RIB.

St Mary's Church, Guildford, Surrey.

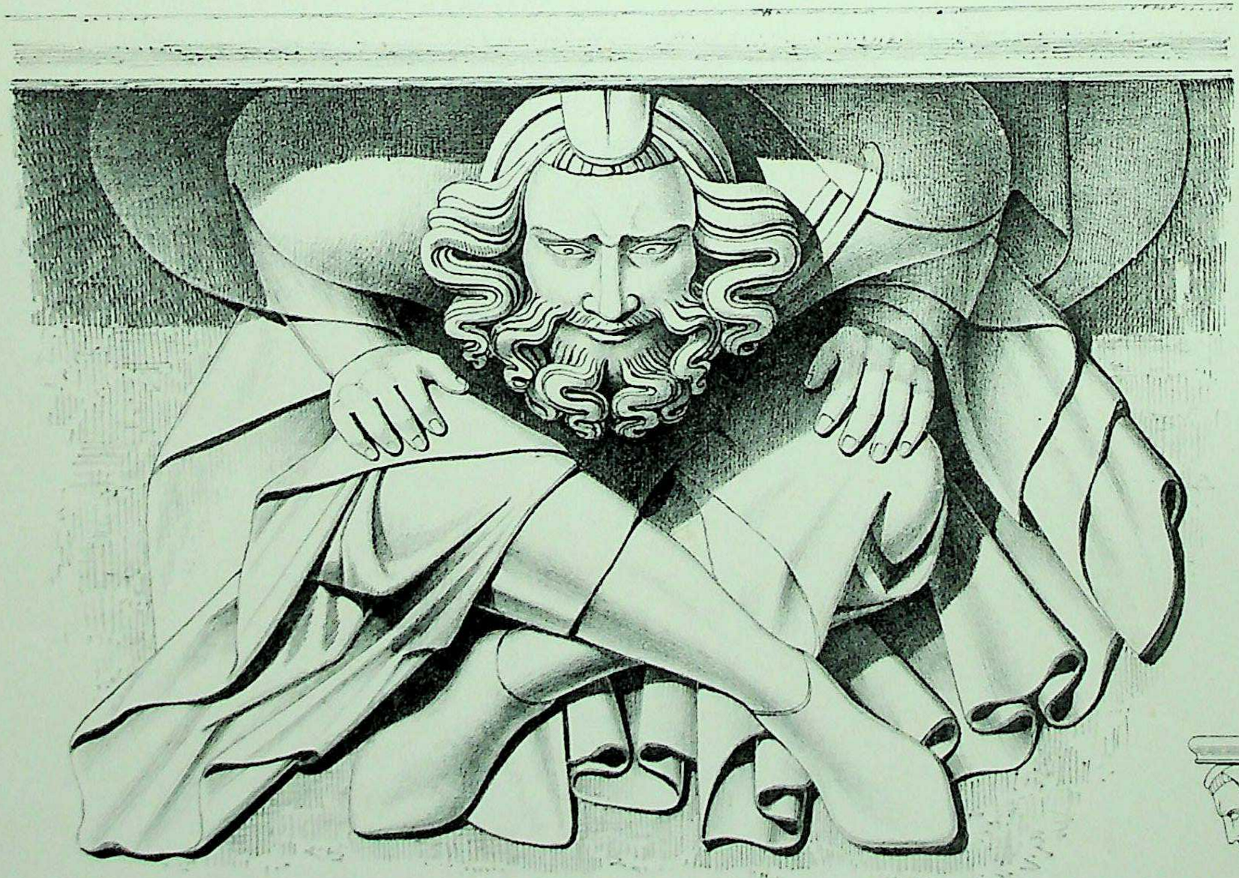
PAINTING FROM GROINING OF APSE, EAST END, OF NORTH AISLE.

Scale 2 ins to the foot.

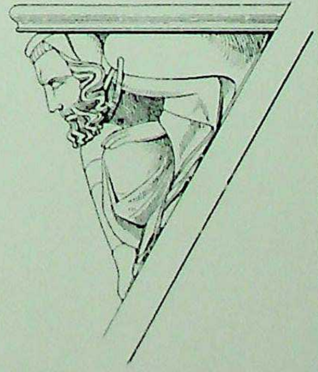
J. K. Colling, del.

London: J. Jobbins, 23 Abingdon St Westminster S.W.

J. R. Jobbins lith.



PROFILE.
¼ full size



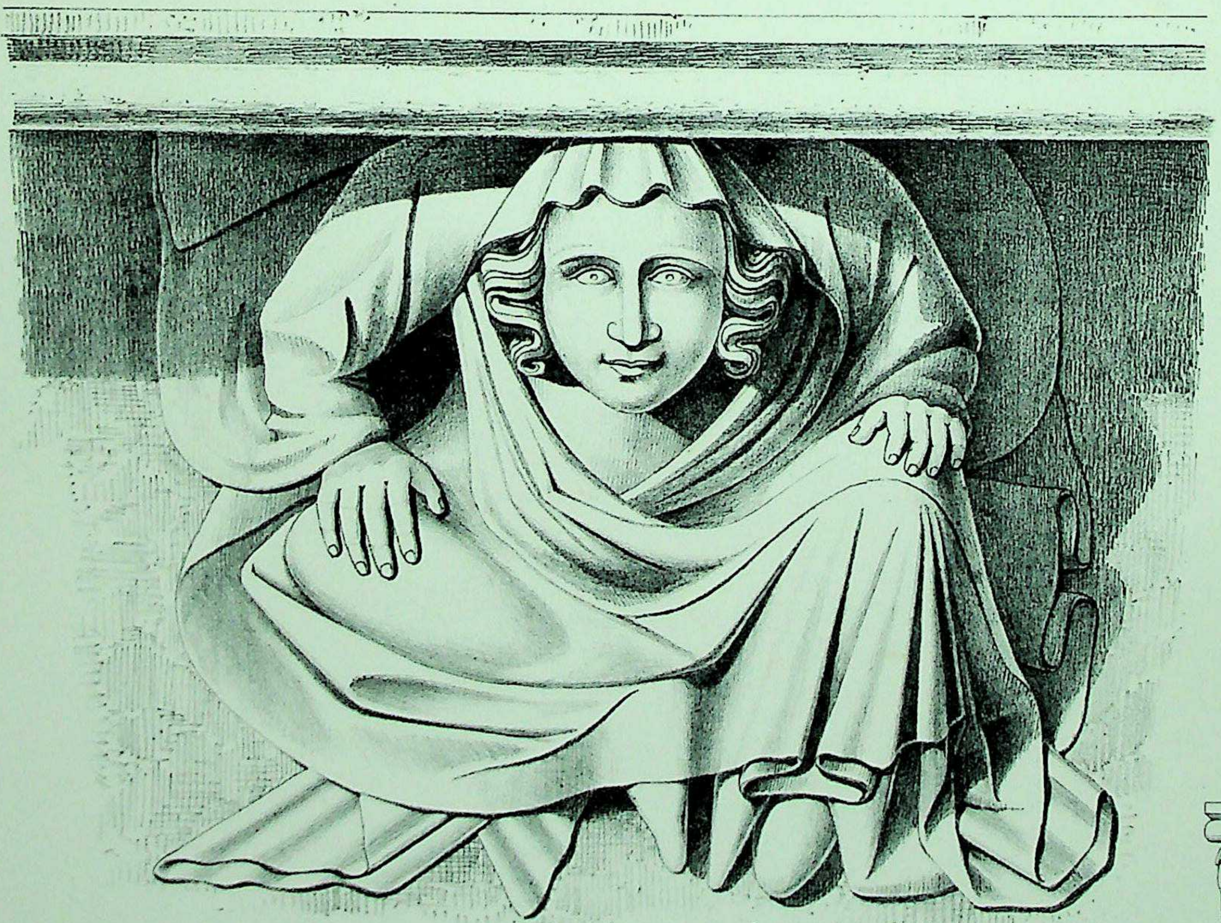
Ely Cathedral.

SUB-SELLA FROM THE STALLS OF CHOIR.

$^2/_{3}$rds full size

J. K. Colling del.

London: J. Jobbins, 23 Abingdon St. Westminster, S.W.

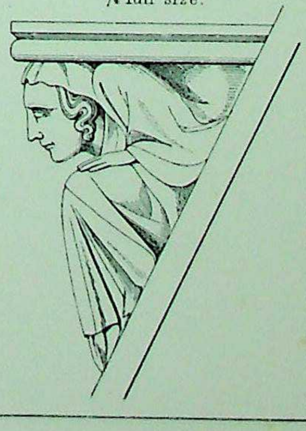


Ely Cathedral.

SUB-SELLA FROM THE STALLS OF CHOIR.

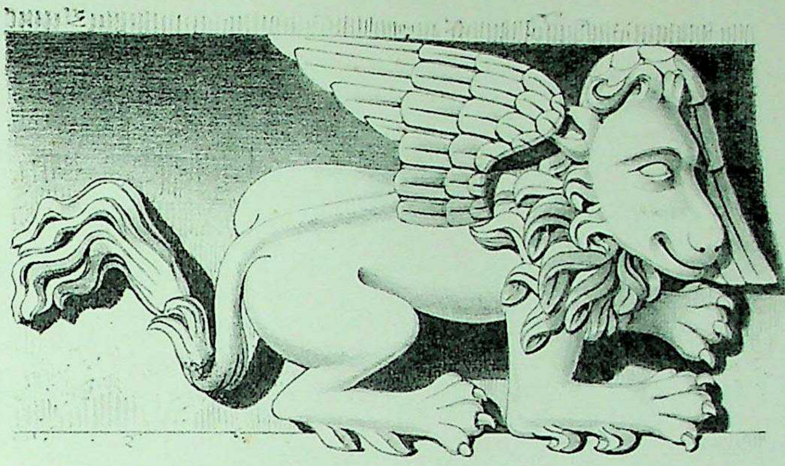
⅔rds full size.

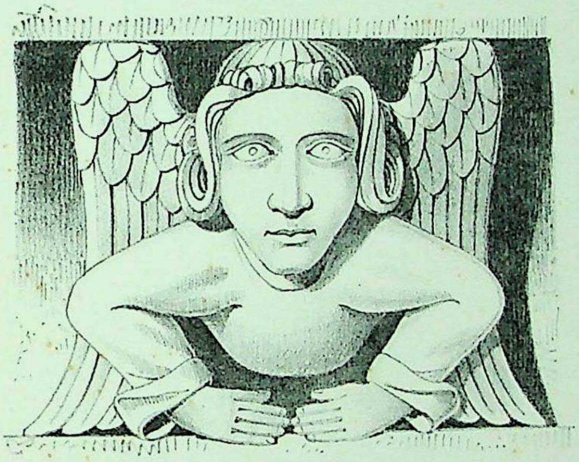
PROFILE.
¼ full size.

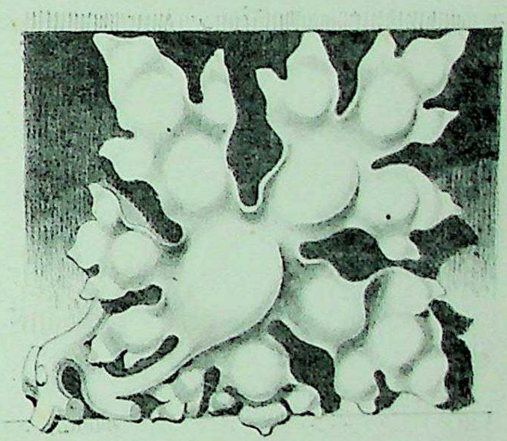


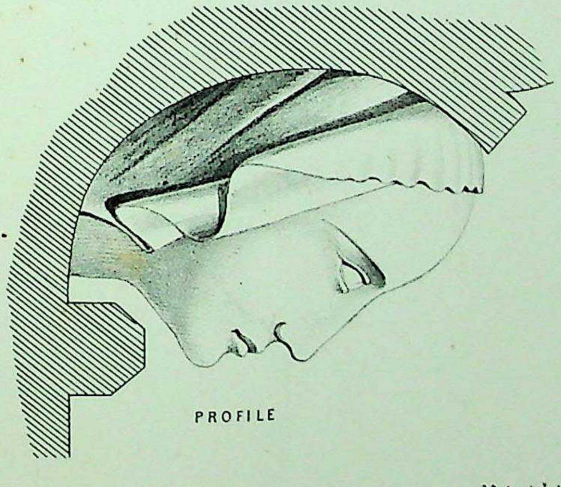
J. K. Colling del.

London J. Jobbins, 23 Abingdon S^t Westminster S.W.

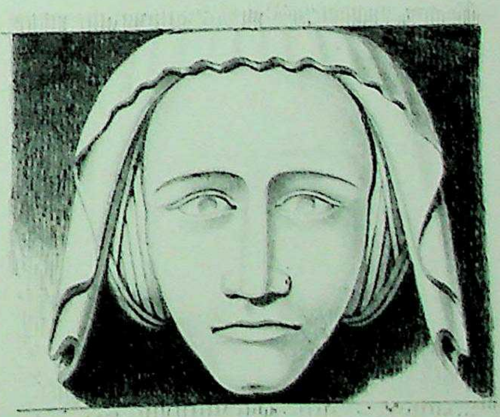








PROFILE



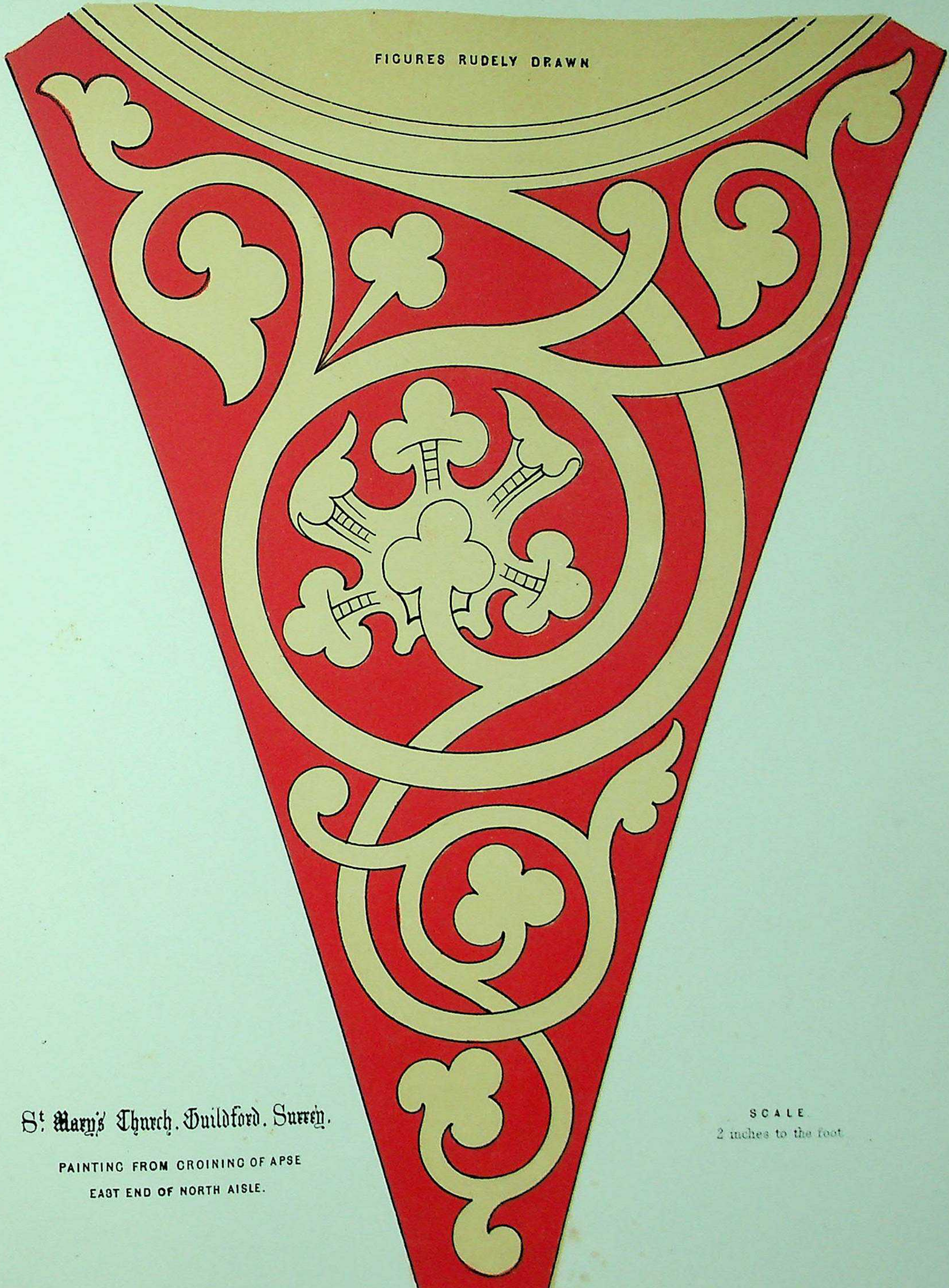
Beverley Minster.

STONE ORNAMENTS IN CORNICE, BACK OF ALTAR.

½ full size

J. K. Colling, del.

London: J. Jobbins, 23, Abingdon St. Westminster S.W.

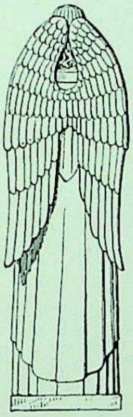

FIGURES RUDELY DRAWN

St. Mary's Church. Guildford. Surrey.

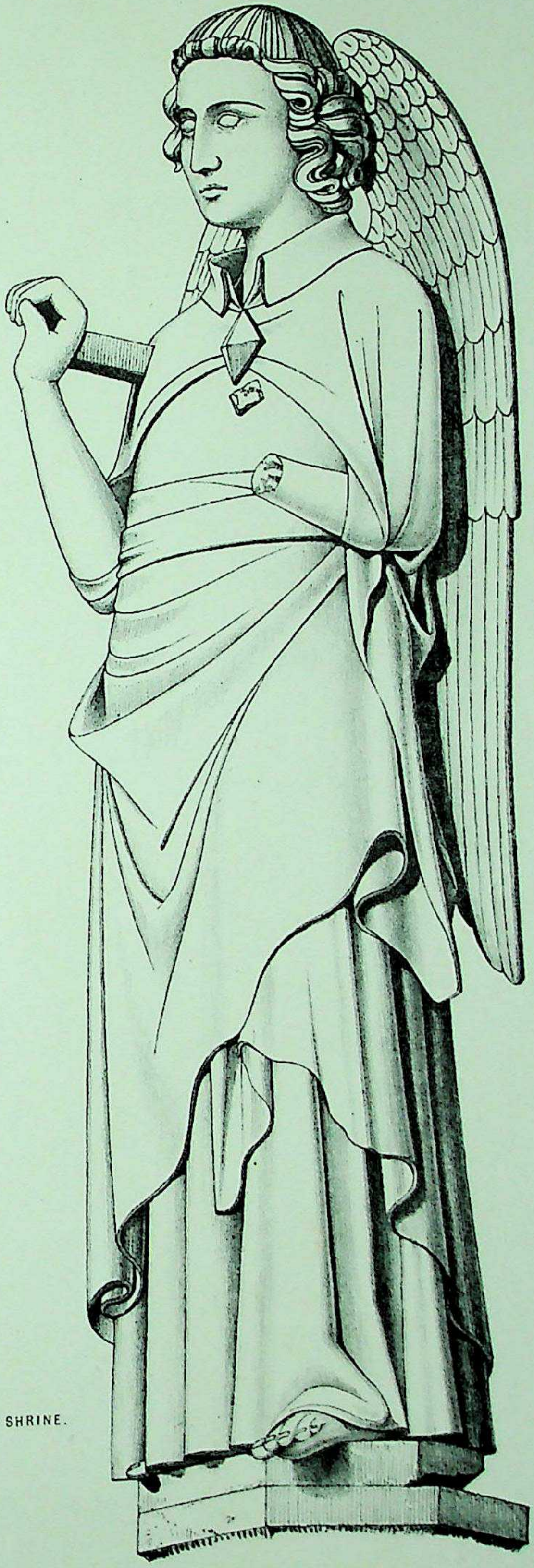
PAINTING FROM GROINING OF APSE
EAST END OF NORTH AISLE.

SCALE.
2 inches to the foot.

London: J. Jobbins, 23 Abingdon St. Westminster S.W.



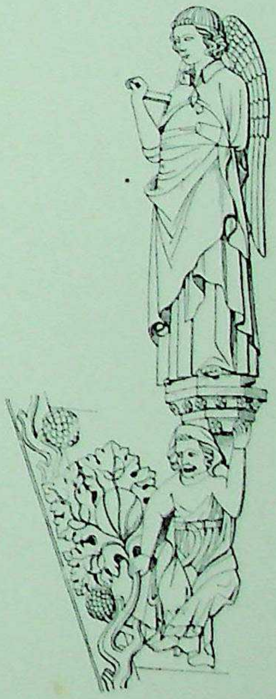
BACK OF FIGURE



Beverley Minster.

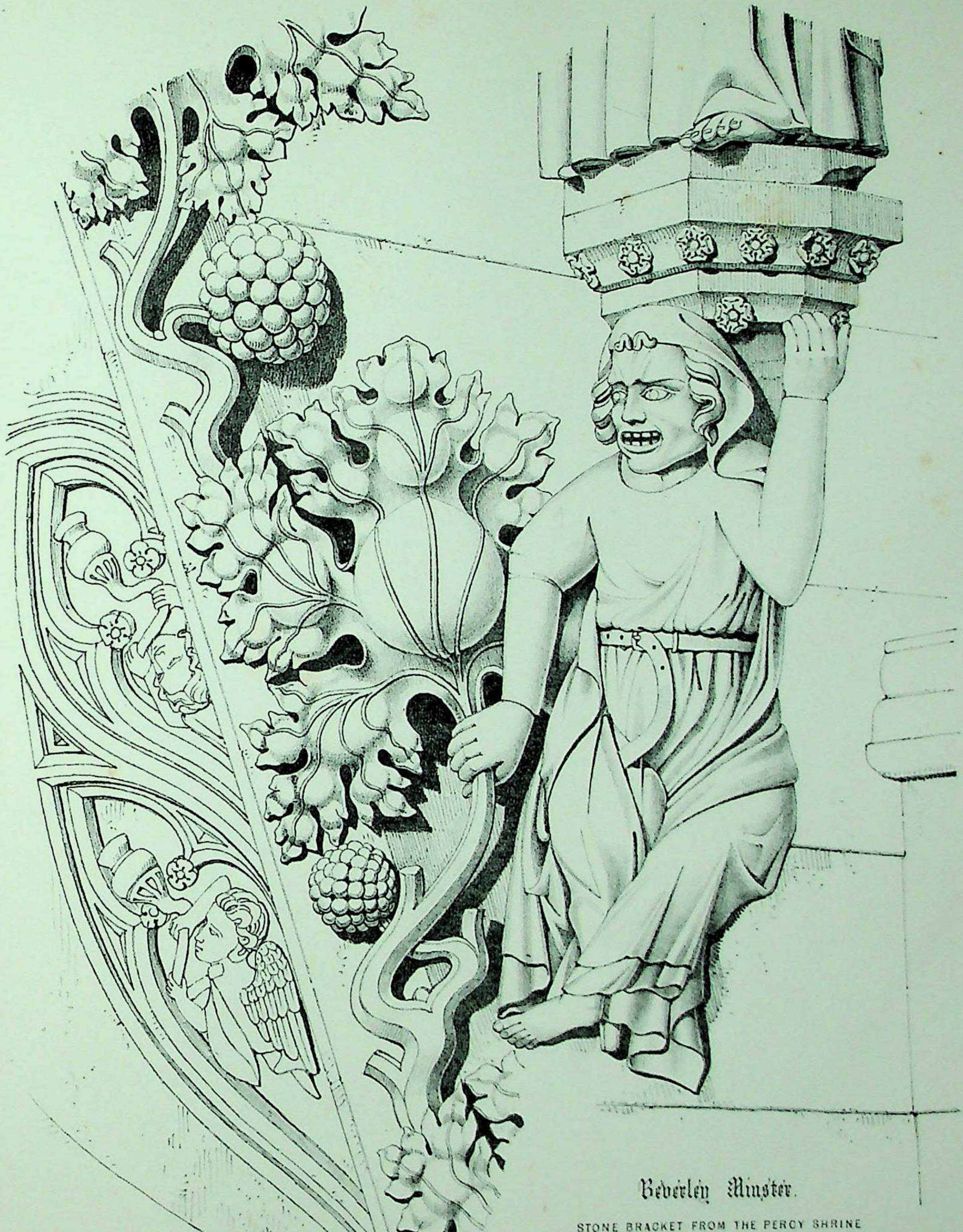
STONE FIGURE FROM THE PERCY SHRINE.

¾ full size.



J. K. Colling, del.

London: J. Jobbins, 23, Abingdon St. Westminster S.W.



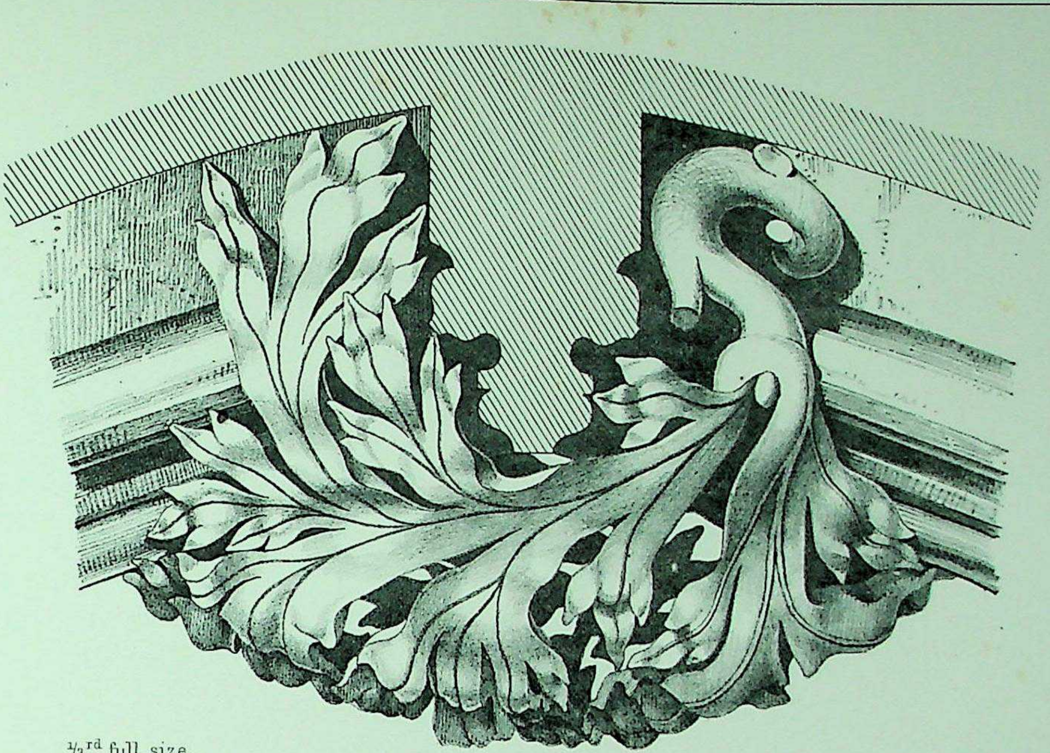
Beverley Minster.

STONE BRACKET FROM THE PERCY SHRINE

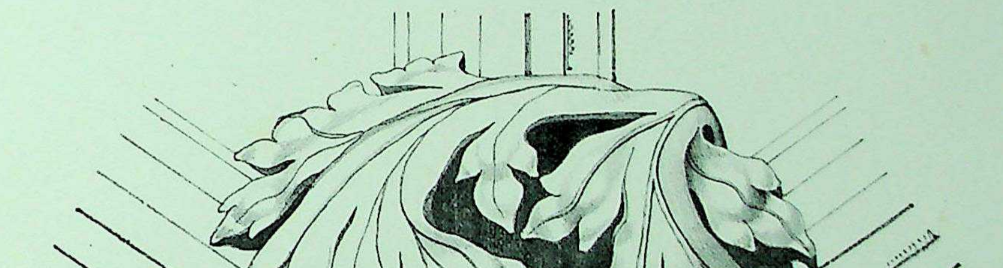
¼ full size.

J. K. Colling. del.

London: J. Jobbins, 23 Abingdon St Westminster S.W.



1/3rd full size.

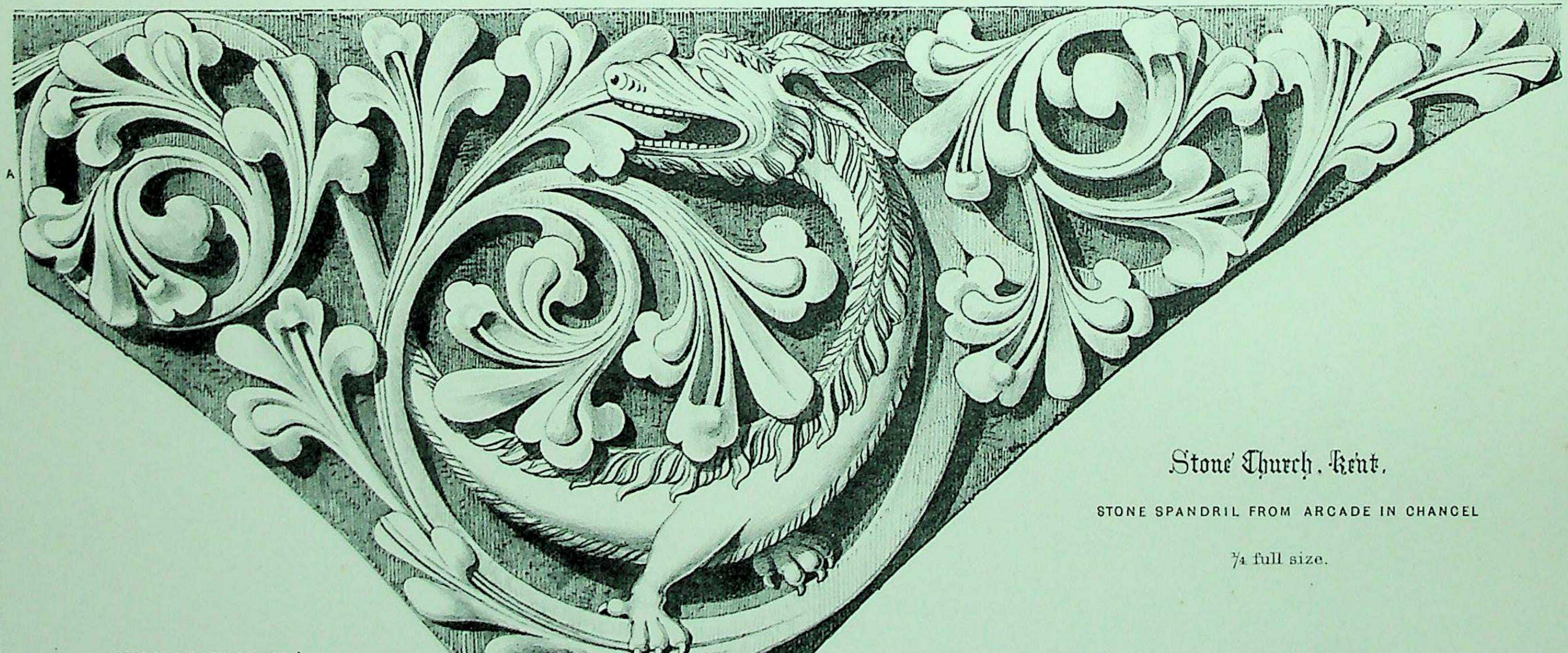


Beverley Minster.

STONE BOSS FROM GROINING BACK OF ALTAR.

London: J. Jobbins, 23 Abingdon St Westminster S.W.

J. K. Colling, del.

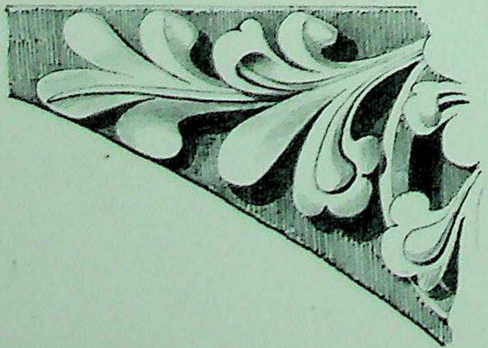


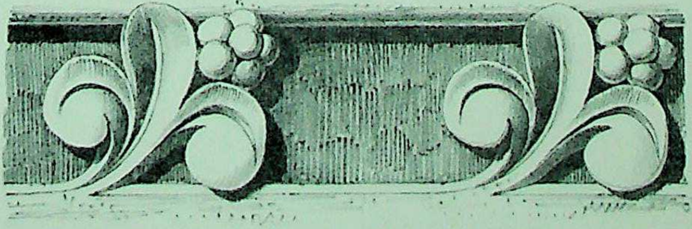
Stone Church, Kent.

STONE SPANDRIL FROM ARCADE IN CHANCEL

¼ full size.

PORTION OF SPANDRIL AT A.





ORNAMENT FROM TOMB IN WEST WALTON CHURCH, NORFOLK.

⅓ full size

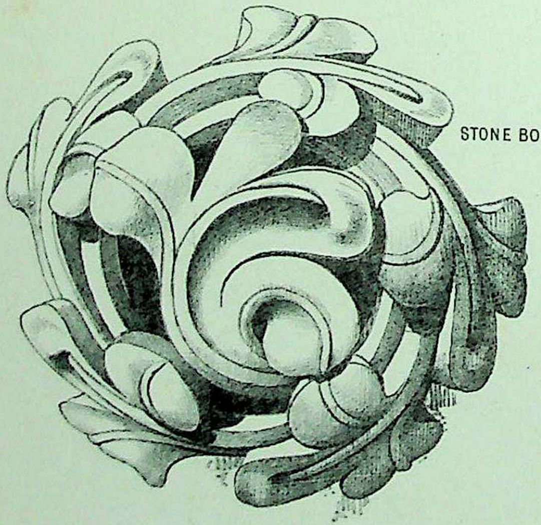
J. K. Colling del.

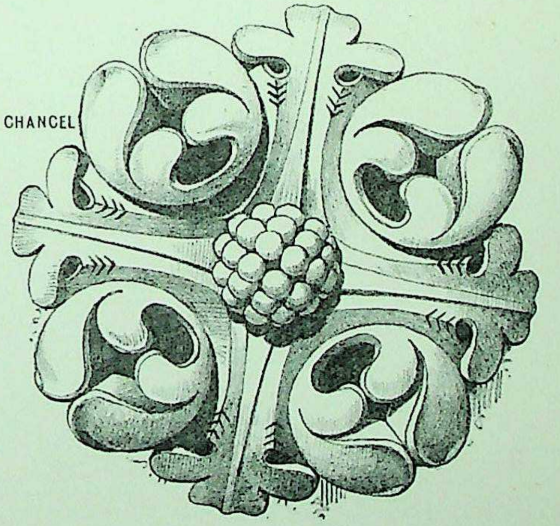
London: J. Jobbins, 23 Abingdon S^t Westminster S.W.

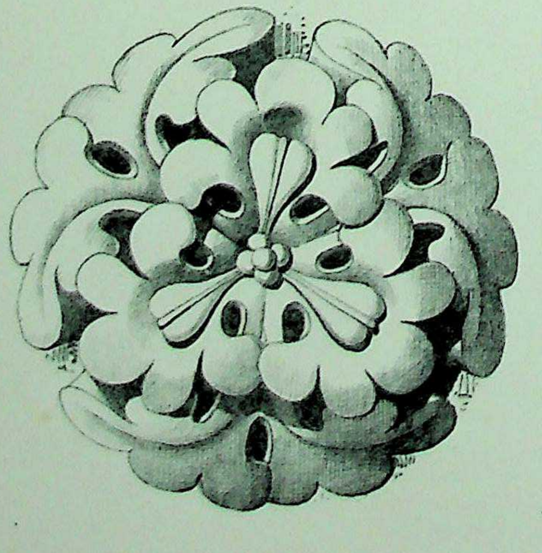
Stone Church, Kent.

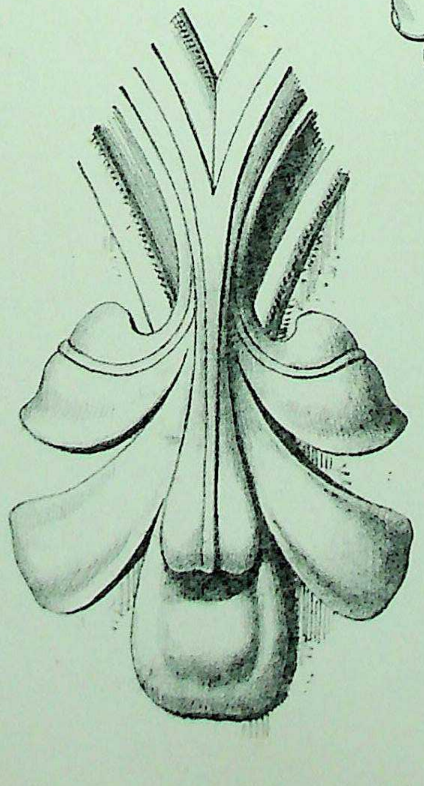
STONE BOSSES AND LABEL TERMINATION FROM THE ARCADE IN CHANCEL

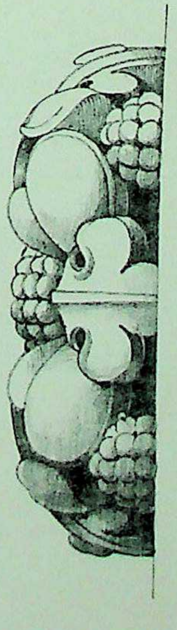
½ full size.





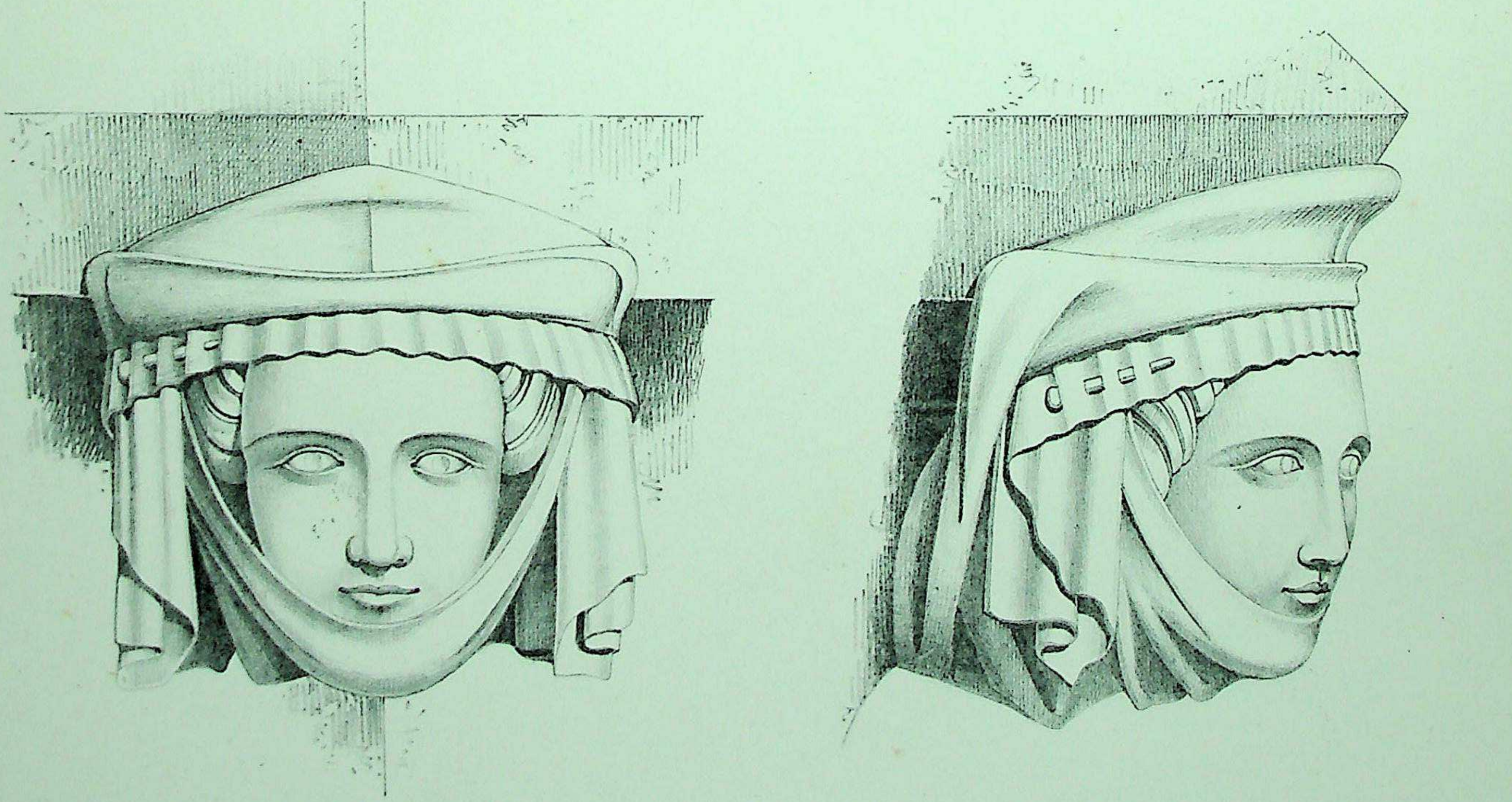






J. K. Colling del.

London: J. Jobbins, 23 Abingdon S^t Westminster S.W.



Beverley Minster, Yorkshire.

STONE HEAD FROM THE ANGLE OF BUTTRESS FROM THE PERCY SHRINE.

Full size.

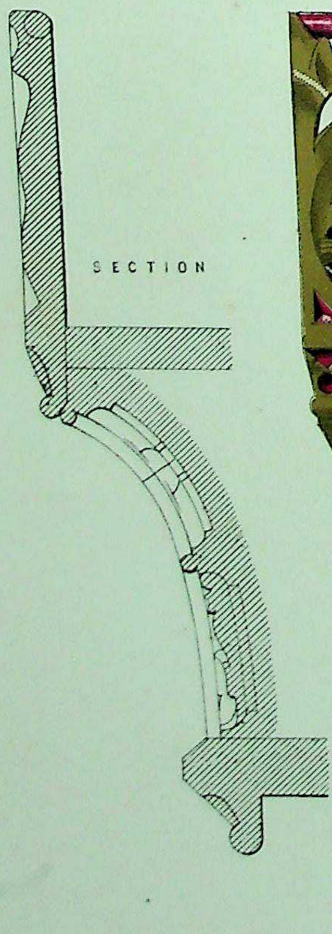
J. K. Colling del.

London: J. Jobbins, 23, Abingdon S^t Westminster S.W.

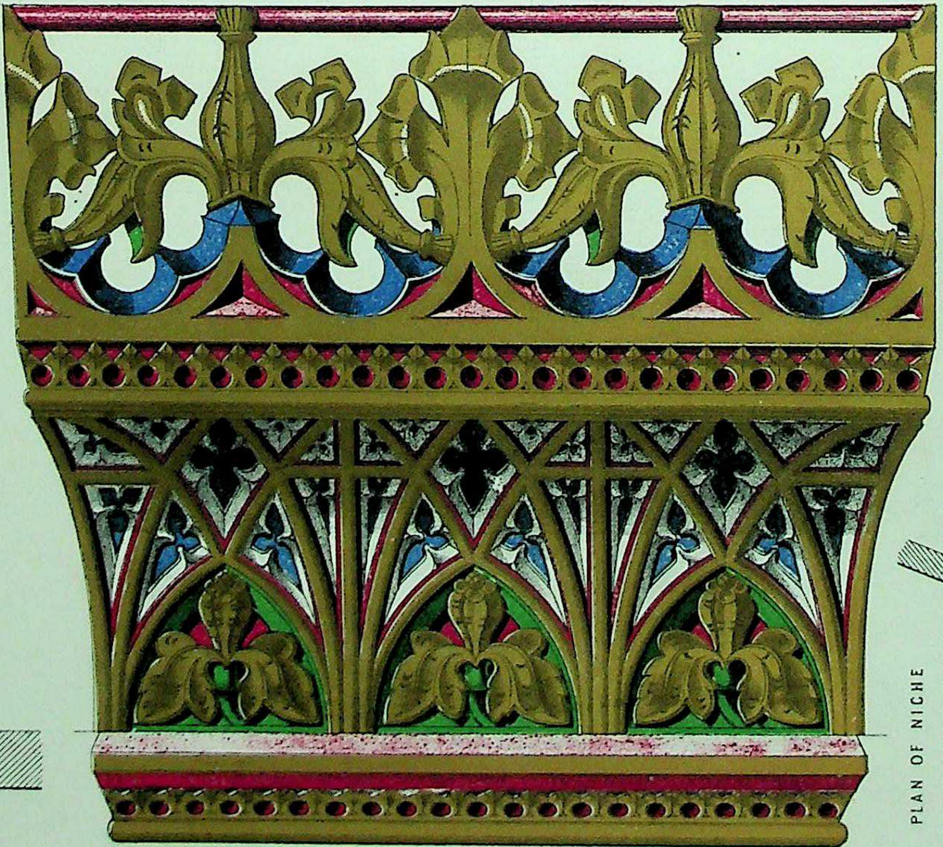
Ufford Church, Suffolk.

PORTIONS OF FONT COVER.

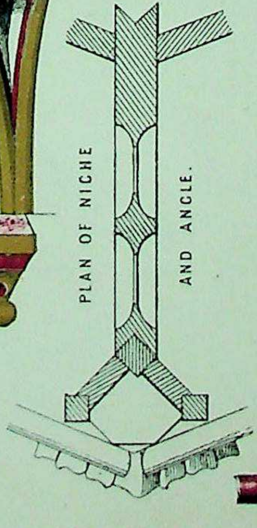
⅓ full size.



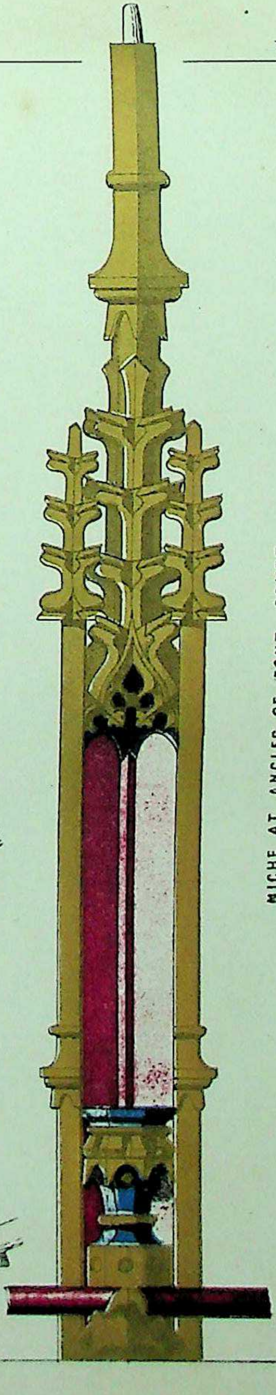
SECTION



LOWER PORTION OF COVER—ONE OF THE EIGHT SIDES



PLAN OF NICHE AND ANGLE.

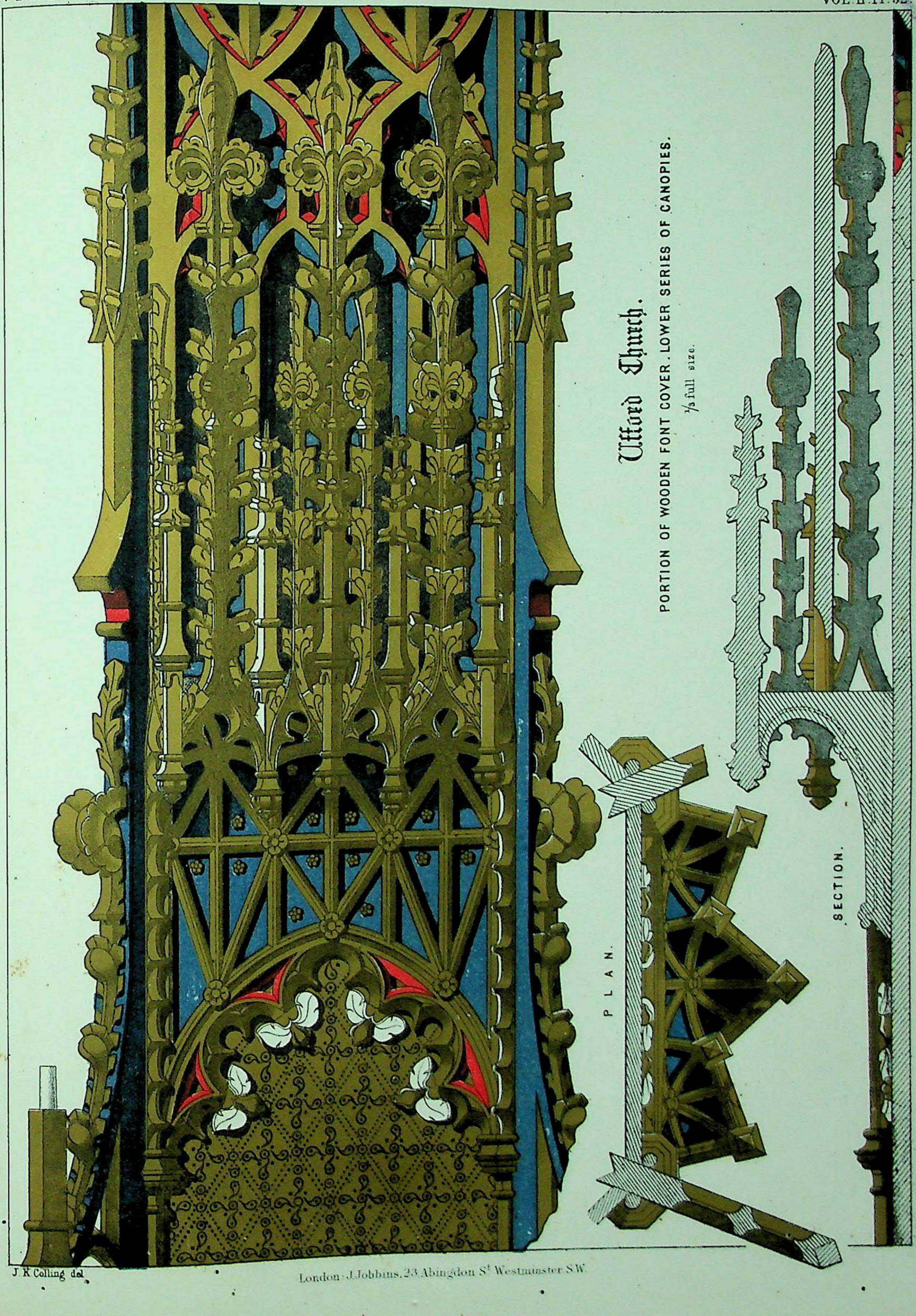


NICHE AT ANGLES OF FONT COVER

J. K. Colling del.

London: J. Jobbins, 23, Abingdon St Westminster, S.W.

State Museum Lucknow



Ufford Church.

PORTION OF WOODEN FONT COVER. LOWER SERIES OF CANOPIES.

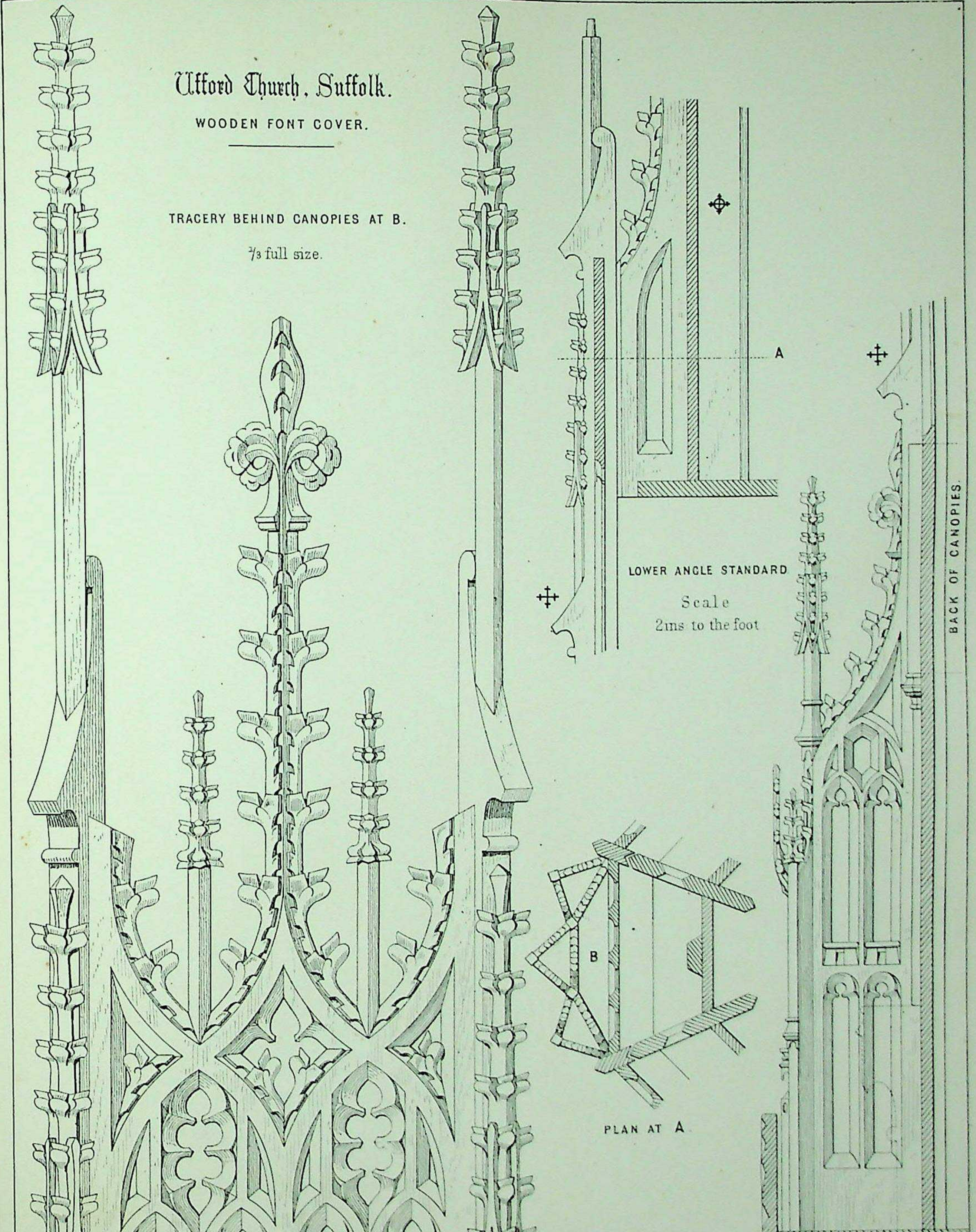
⅓ full size.

J. K. Colling del.

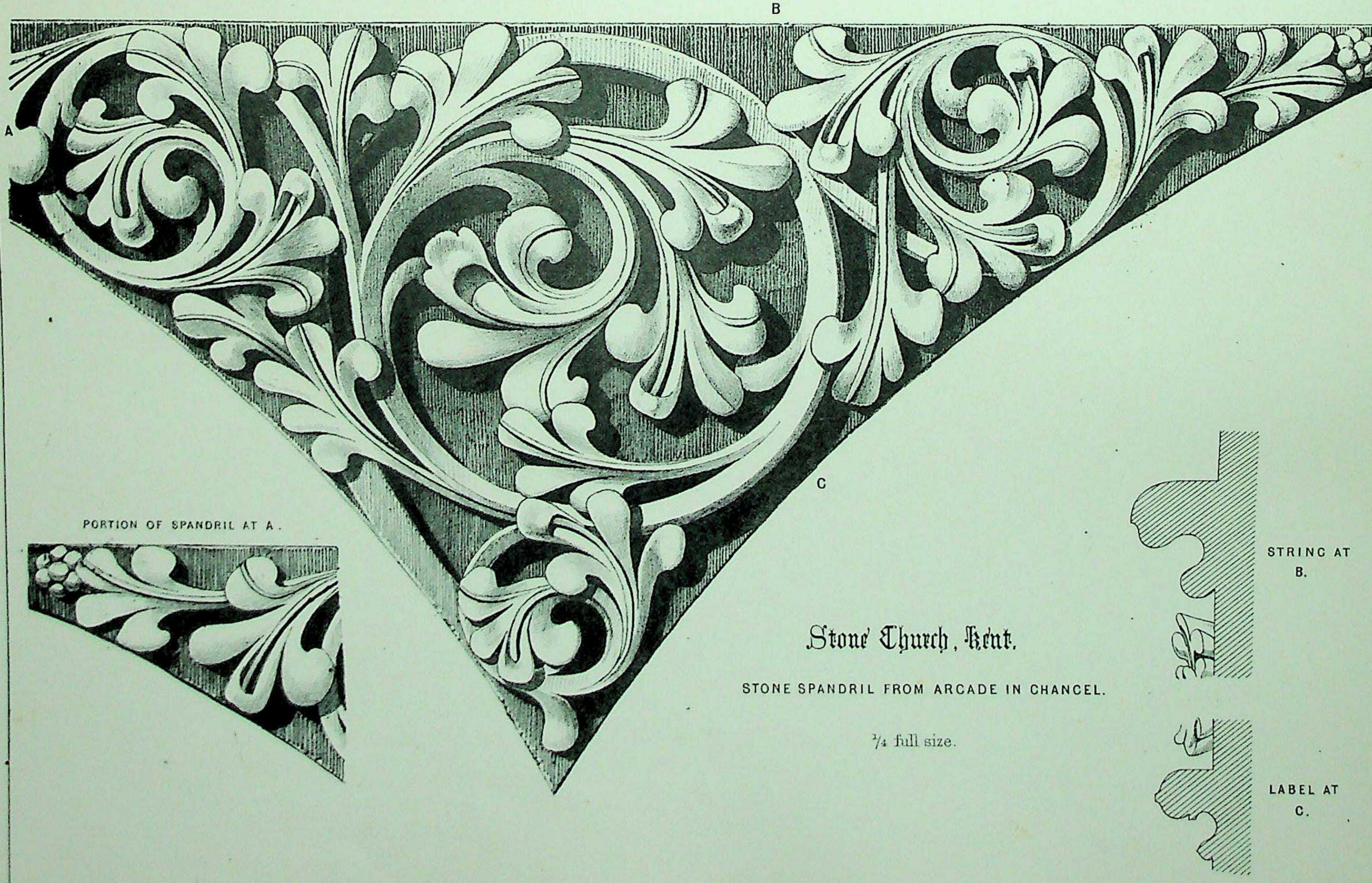
London: J. Jobbins, 23 Abingdon St Westminster S.W.

Ufford Church, Suffolk.

WOODEN FONT COVER.


TRACERY BEHIND CANOPIES AT B.
⅔ full size.
A
LOWER ANGLE STANDARD
Scale
2ins to the foot
B
PLAN AT A
BACK OF CANOPIES.

J. K. Colling del.
London. J. Jebbins, 23, Abingdon St. Westminster S.W.


A
B
C
PORTION OF SPANDRIL AT A.
STRING AT
B.
LABEL AT
C.

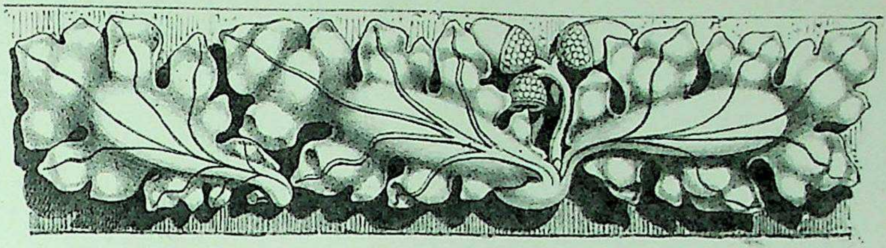
Stone Church, Kent.

STONE SPANDRIL FROM ARCADE IN CHANCEL.

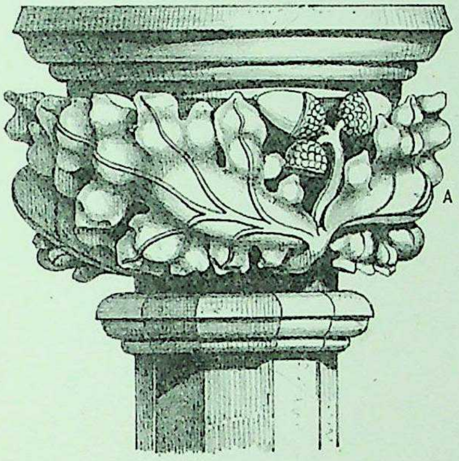
¾ full size.

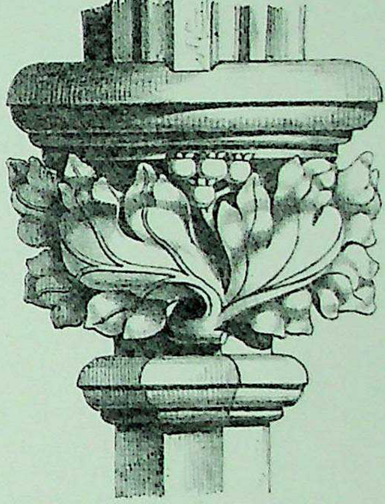
J. K. Colling del.

London: J. Jobbins, 23, Abingdon St. Westminster. S.W.



FOLIAGE AT A DEVELOPED.

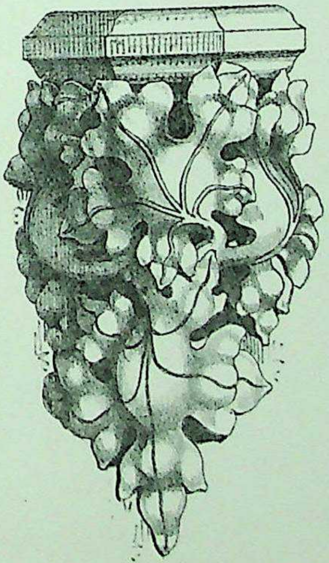


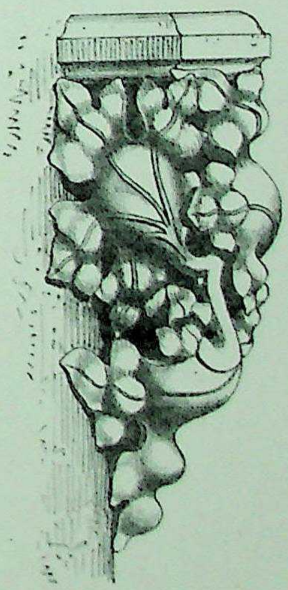


Ely Cathedral.

STONE CAPITALS AND BRACKETS FROM THE LADY CHAPEL.

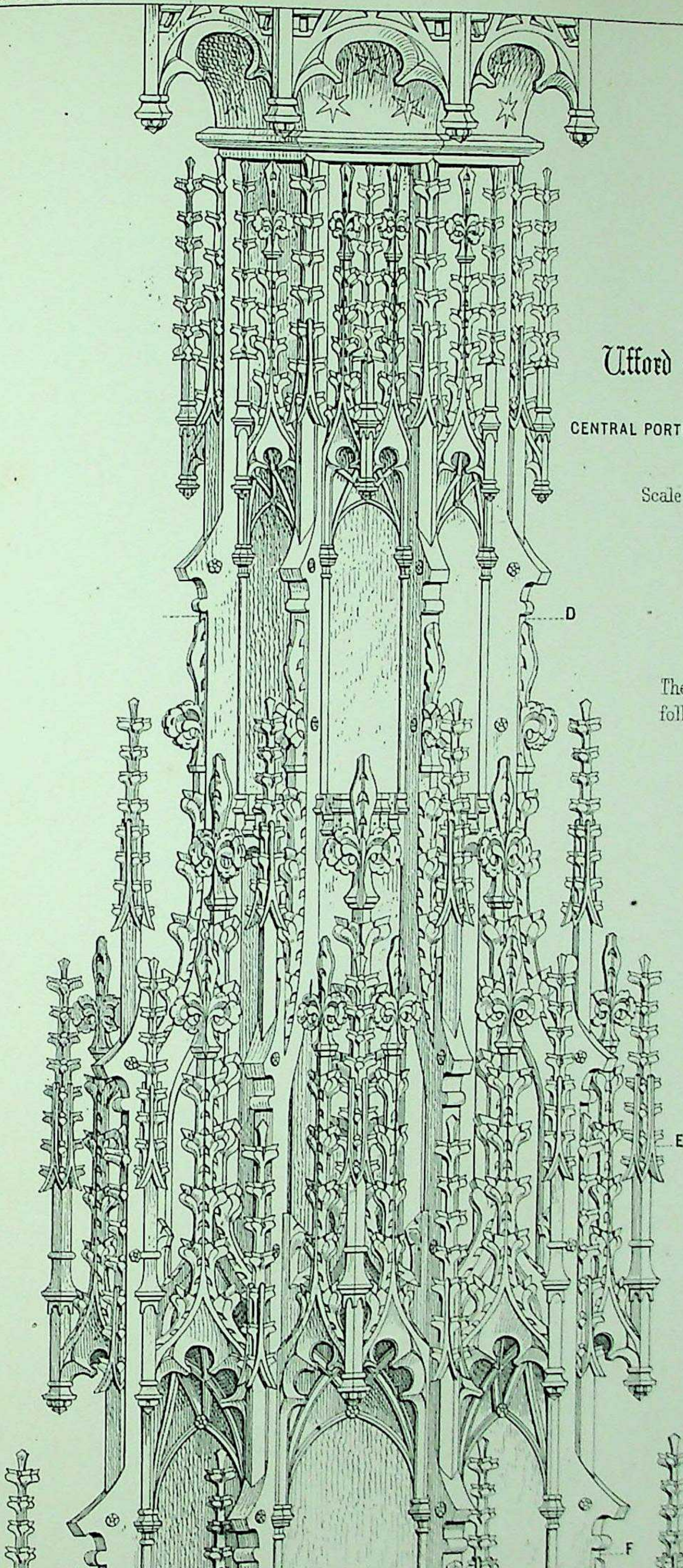
½ full size.





J. K. Colling. del.

London: J. Jobbins, 23, Abingdon St Westminster S.W.

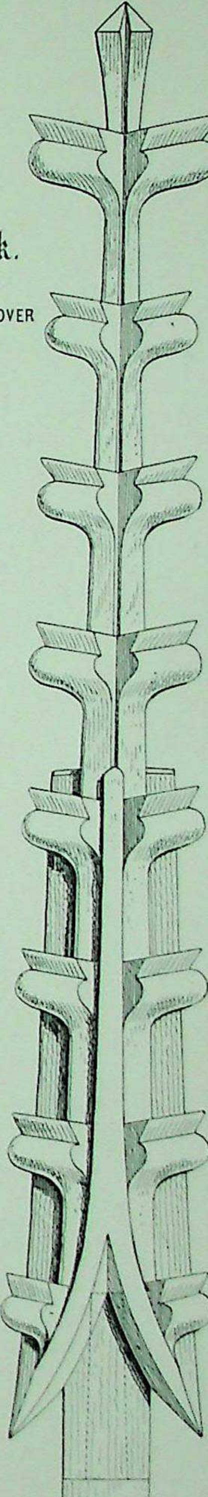


Ufford Church, Suffolk.

CENTRAL PORTION OF OAK FONT COVER

Scale 2 in^{s} to the foot

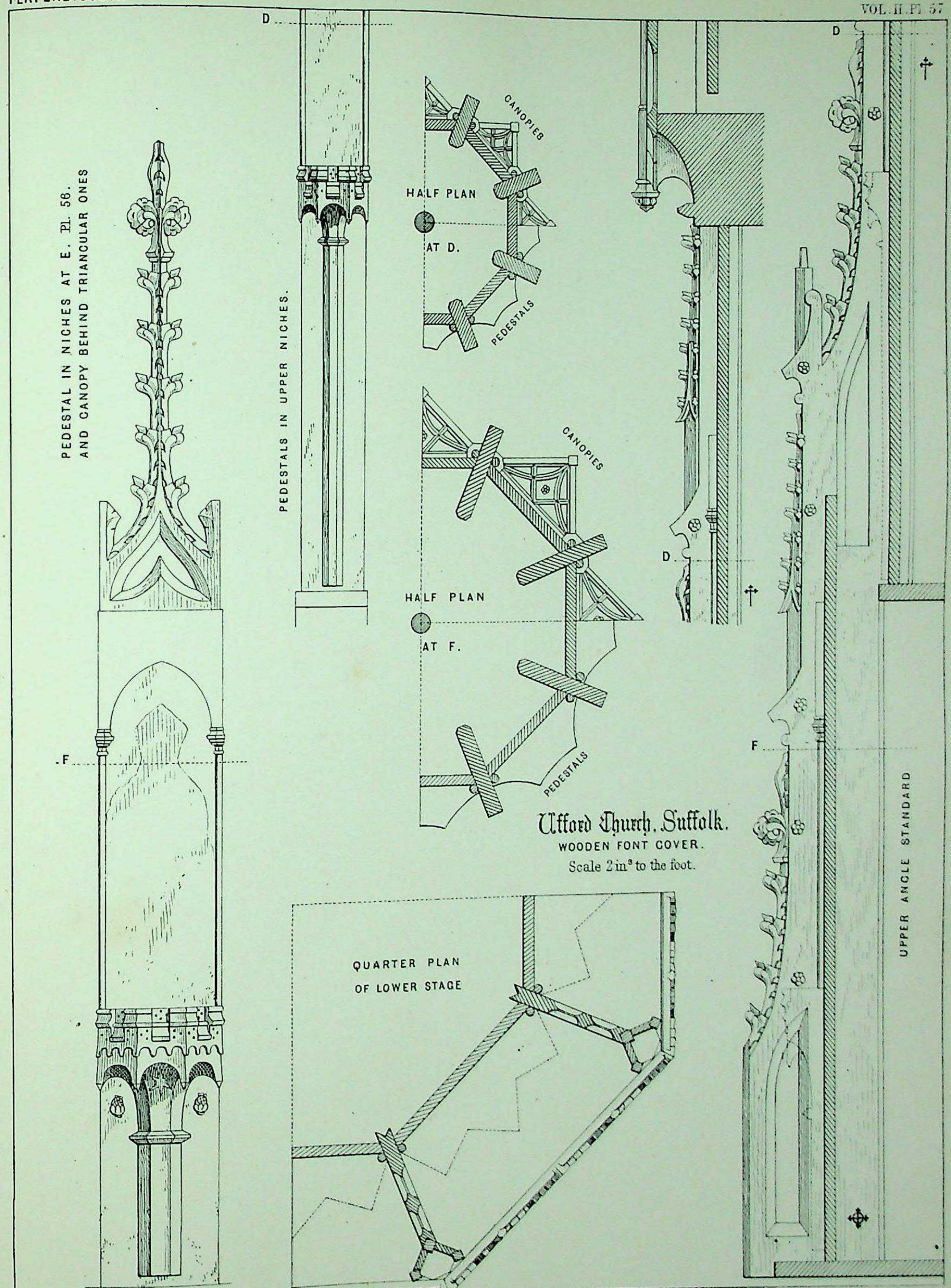
The letters refer to the following plate.



PINNACLE AT E. FULL SIZE.

J. K. Colling, del.

London: J. Jobbins, 23 Abingdon S^{t} Westminster S.W.


PEDESTAL IN NICHES AT E. Pl. 56.
AND CANOPY BEHIND TRIANGULAR ONES
.F
PEDESTALS IN UPPER NICHES.
D
CANOPIES
HALF PLAN
AT D.
PEDESTALS
CANOPIES
HALF PLAN
AT F.
PEDESTALS
D
D
F
QUARTER PLAN
OF LOWER STAGE
UPPER ANGLE STANDARD

Ufford Church, Suffolk.

WOODEN FONT COVER.

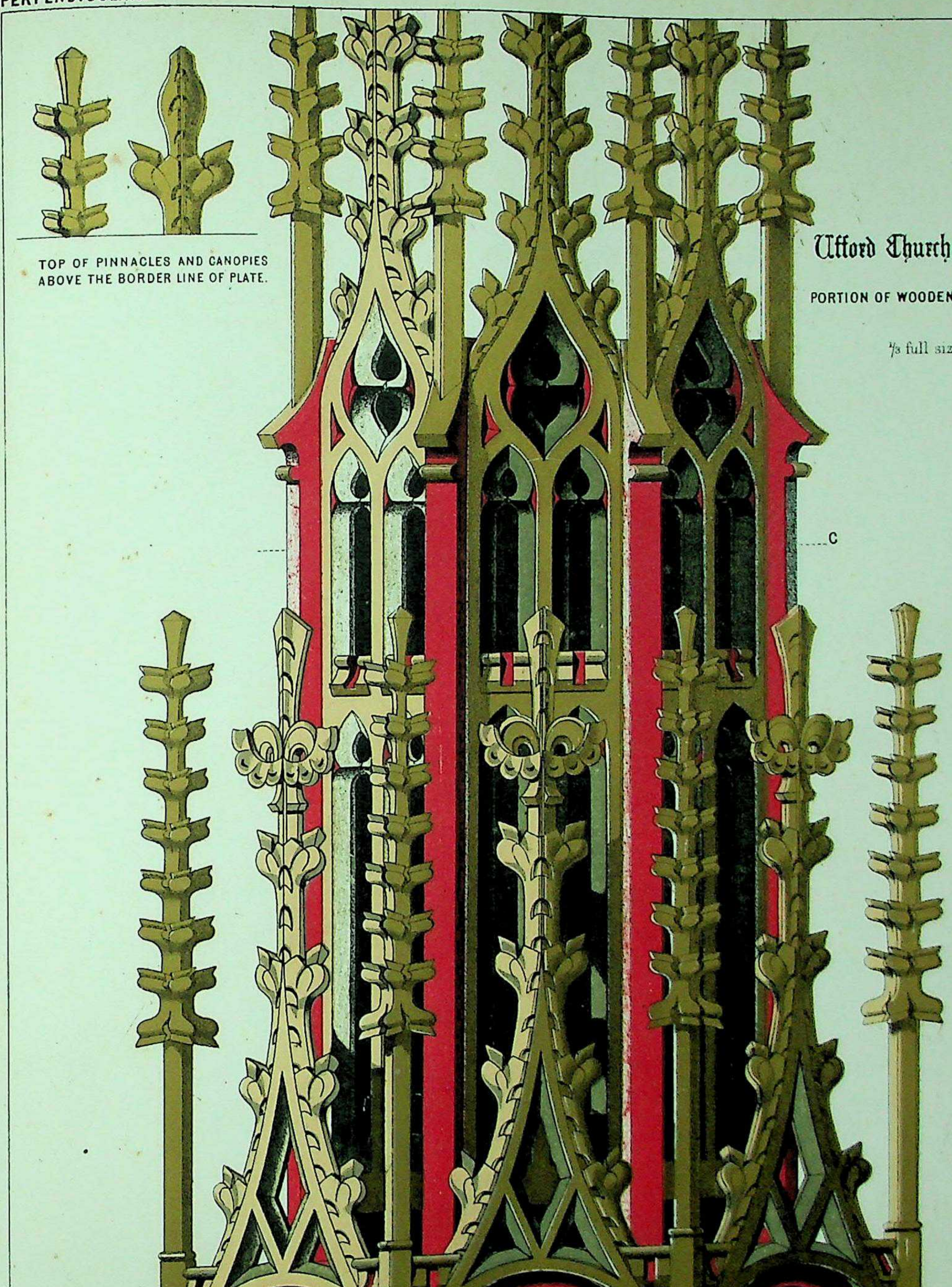
Scale 2 ins to the foot.

London: J. Jobbins 23 Abingdon St Westminster S.W.

Ufford Church, Suffolk.

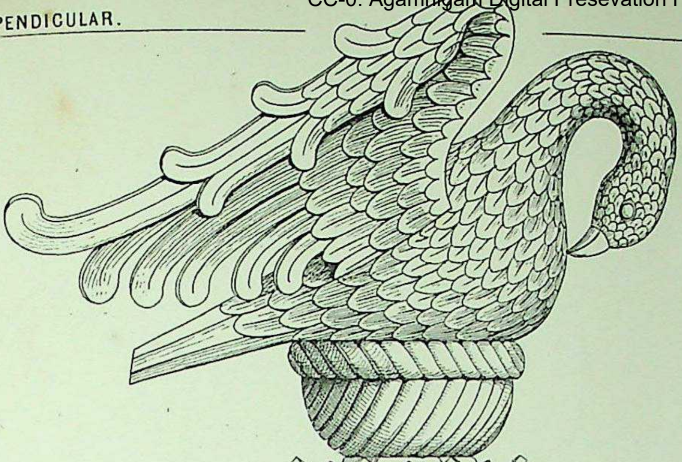
PORTION OF WOODEN FONT COVER.

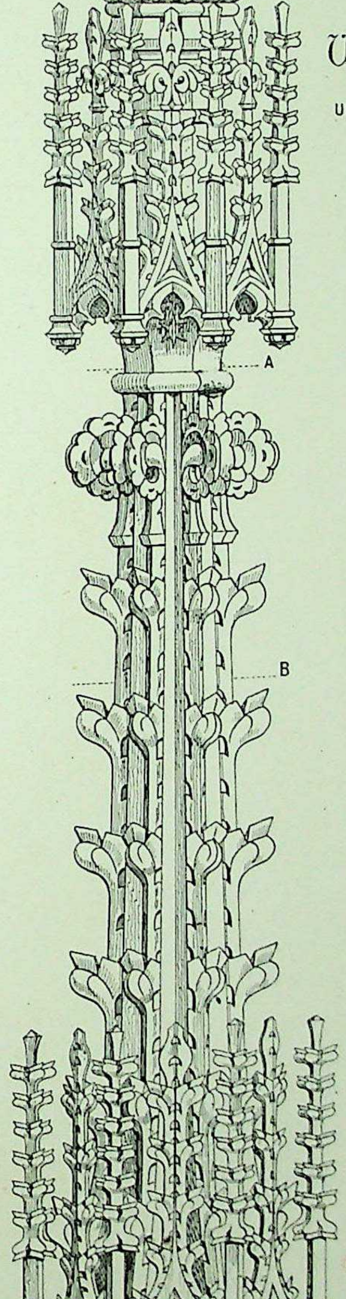
1/3 full size.



TOP OF PINNACLES AND CANOPIES ABOVE THE BORDER LINE OF PLATE.

J. K. Colling, del.
J. R. Jobbins lith.
London: J. Jobbins, 23 Abingdon S^t Westminster S.W.

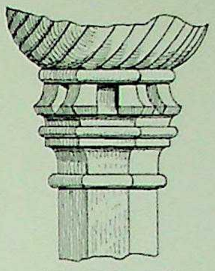




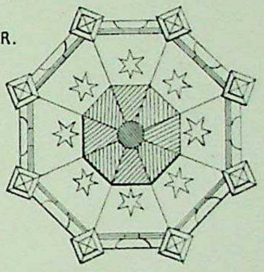
Ufford Church, Suffolk.

UPPER PORTION OF FONT COVER.

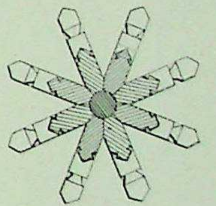
Scale 2 in.s to the foot.



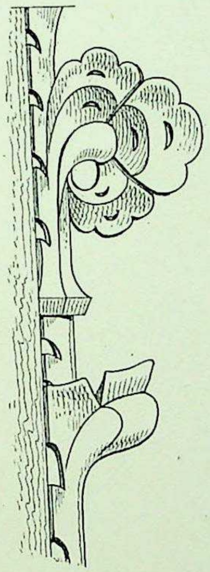
CAP UNDER NEST



PLAN AT A.

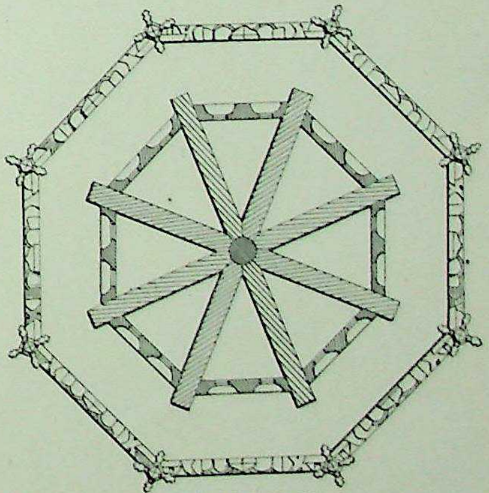


PLAN AT B.



FINIAL AND CROCKET FROM SPIRE.

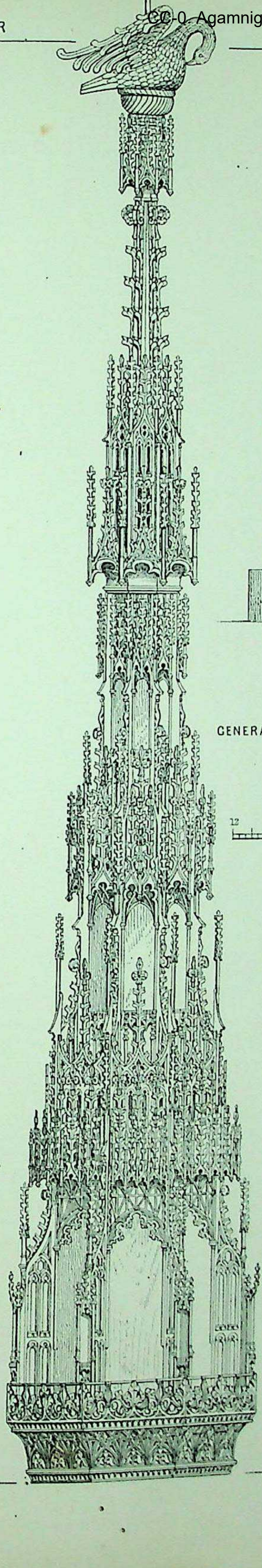
⅓ full size.



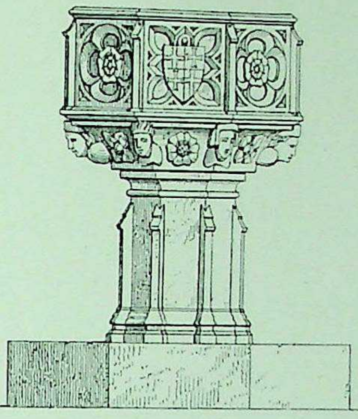
PLAN AT C. Pl. 58

London. J. Jobbins, 23 Abingdon St. Westminster S.W.

J. K. Colling, del



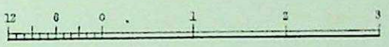
THE FONT

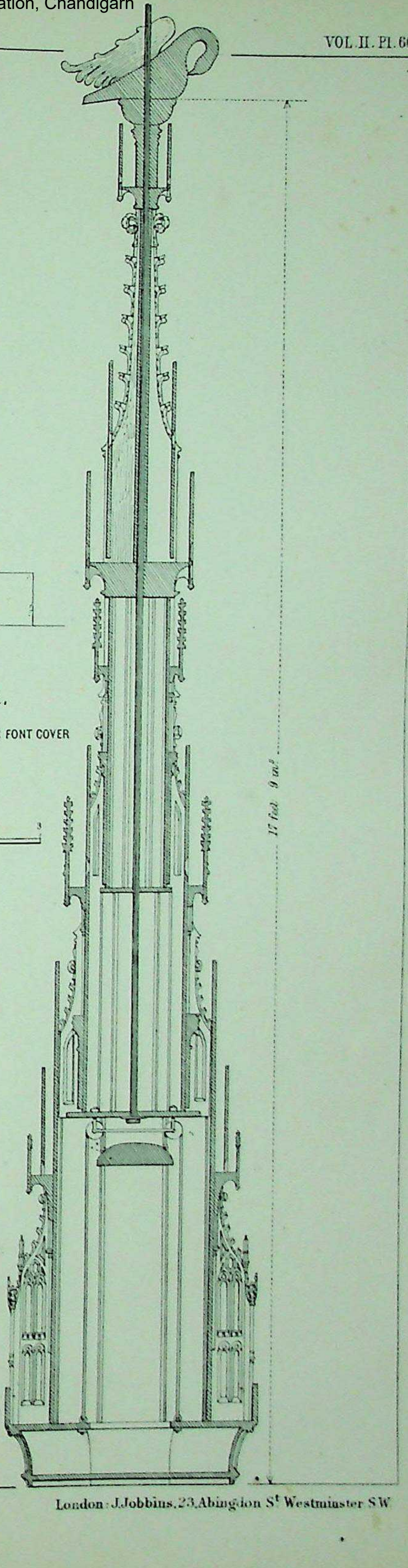


Ufford Church, Suffolk.

GENERAL ELEVATION AND SECTION OF WOODEN FONT COVER

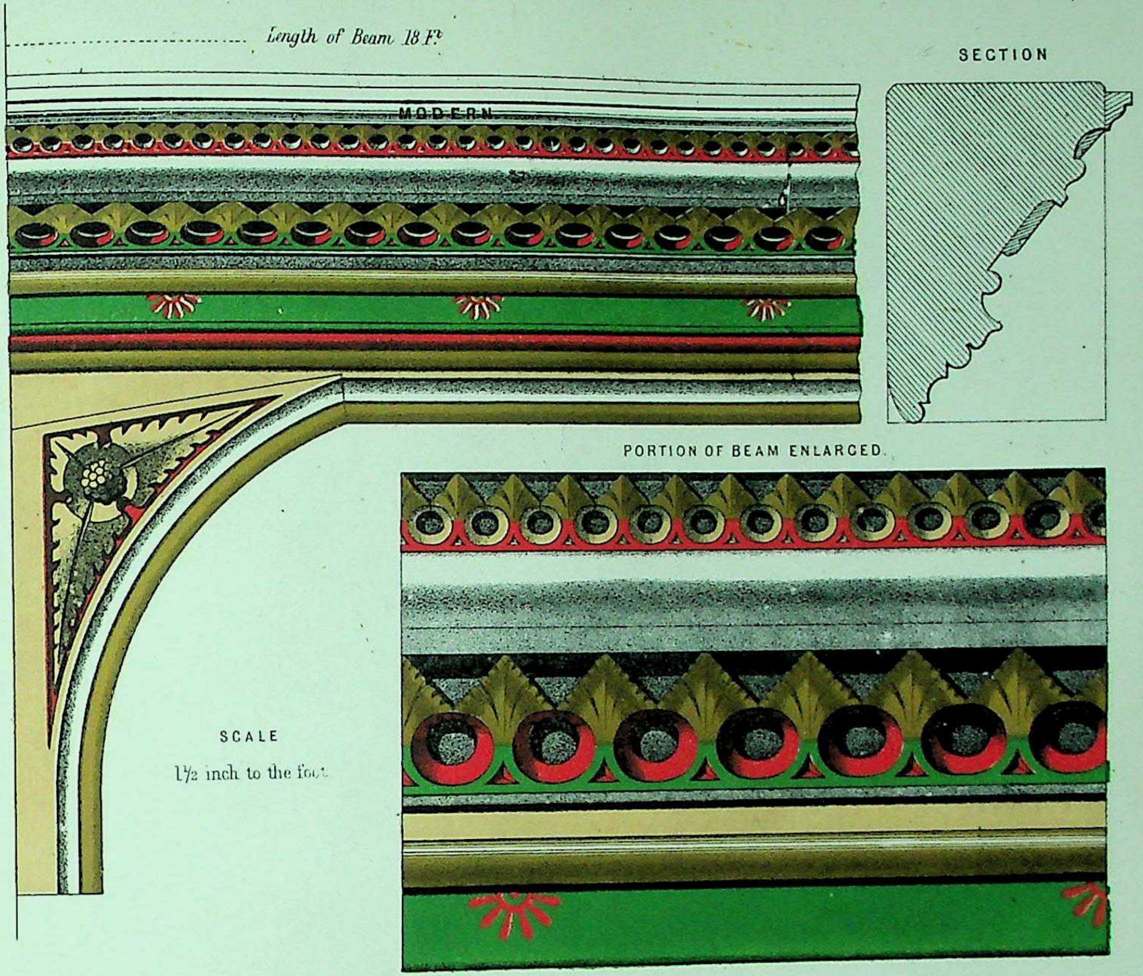
SCALE OF FEET

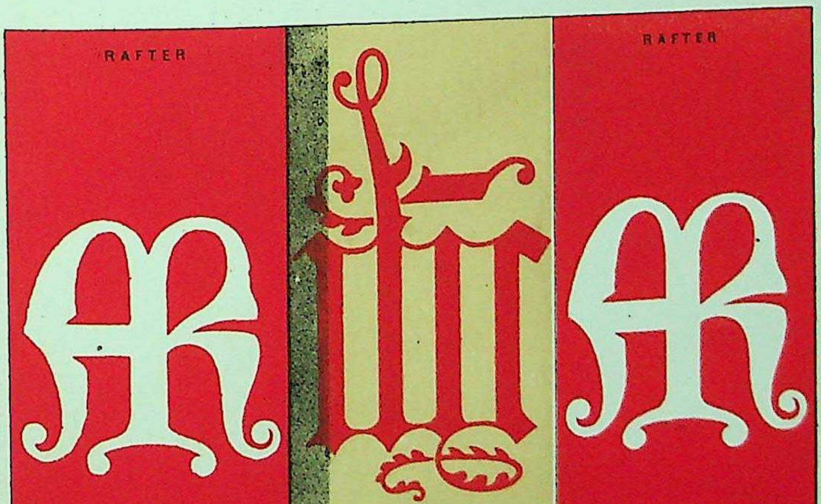


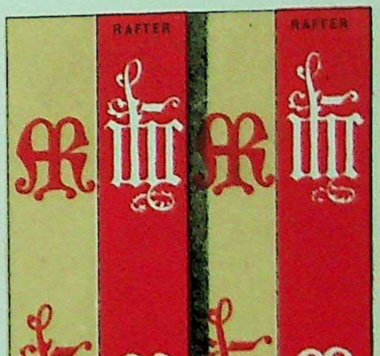

17 feet 9 ins

J. K. Colling. del

London: J. Jobbins, 23, Abingdon St Westminster S.W.


Length of Beam 18 Ft
MODERN
SECTION
PORTION OF BEAM ENLARGED
SCALE
1½ inch to the foot
¼ full size.


RAFTER
RAFTER


RAFTER
RAFTER

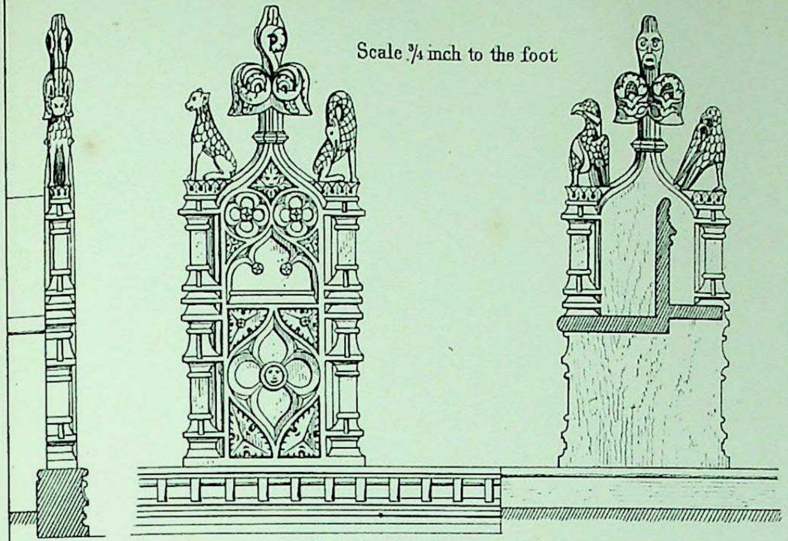
PORTION OF ROOF SHOWING THE ARRANGEMENT OF MONOGRAMS.

Ufford Church, Suffolk.

ROOD BEAM, AND MONOGRAMS FROM ROOF OF CHANCEL.

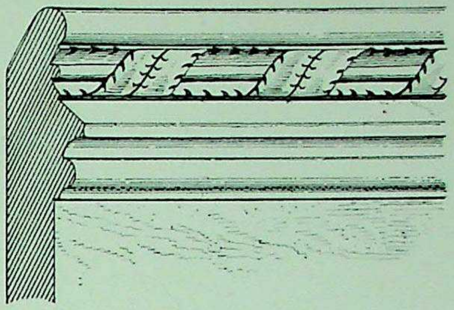
J. K. Colling, del.

London: J. Jobbins, 23, Abingdon St Westminster. S.W.



Scale ¾ inch to the foot

CAPPING.
¾ full size.

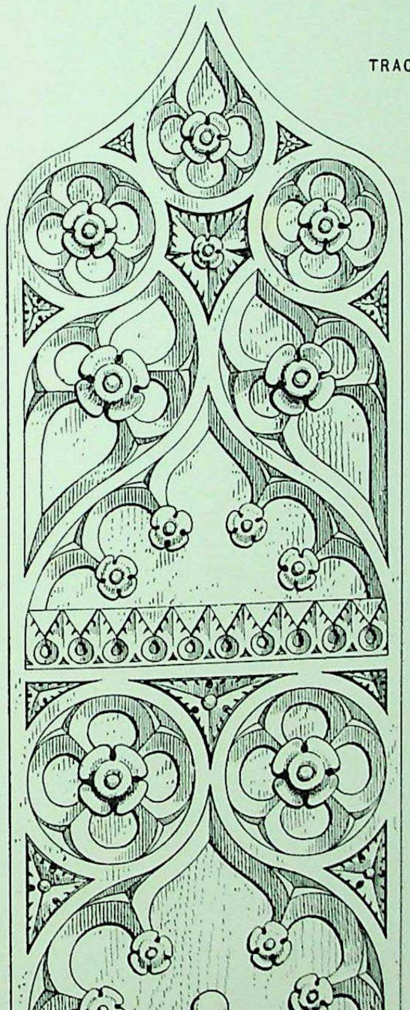


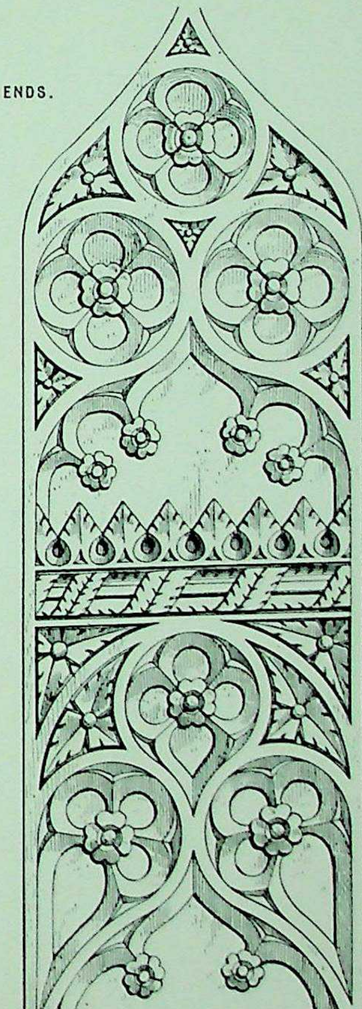
Uffford Church, Suffolk.

OAK SEATING FROM NAVE

TRACERY FROM BENCH ENDS.

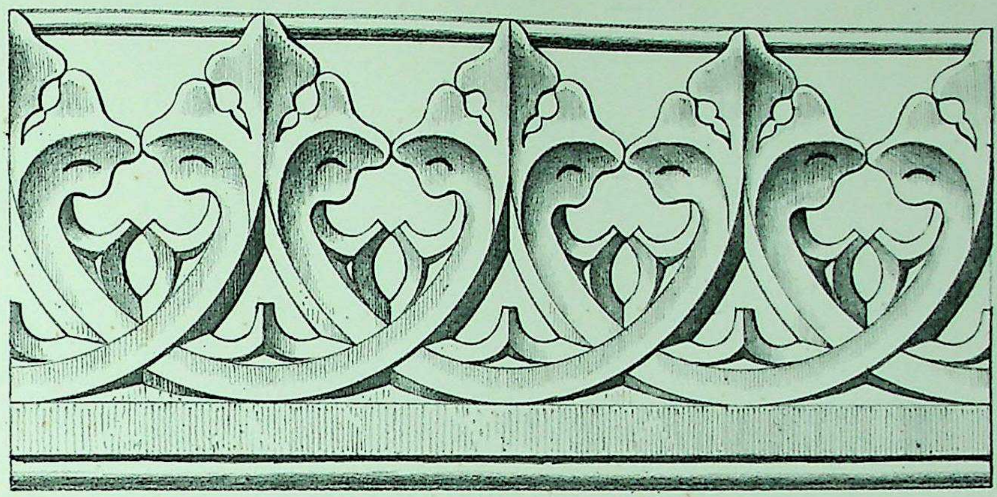
¾ full size.

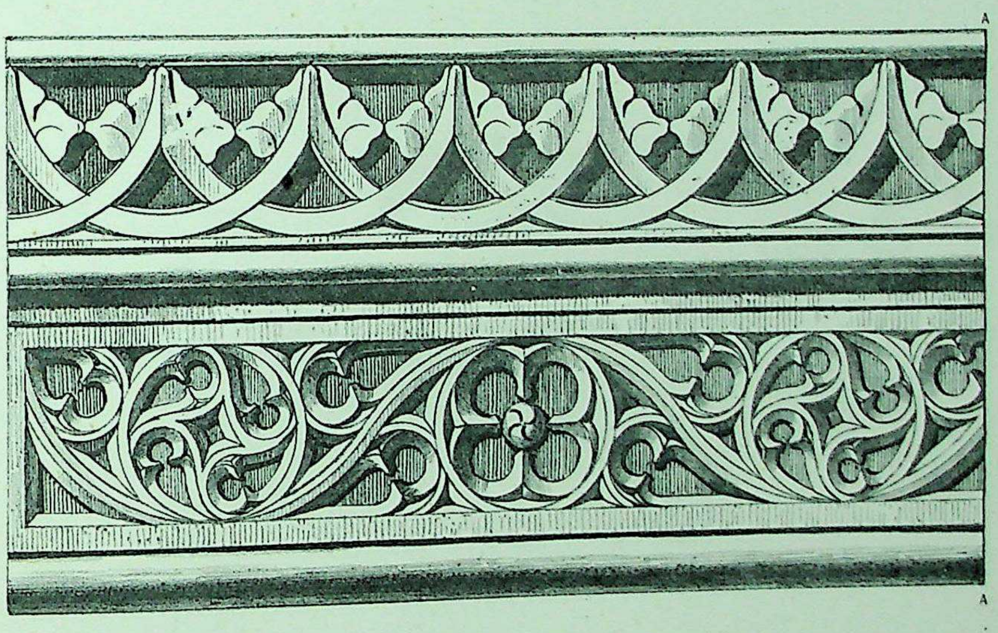


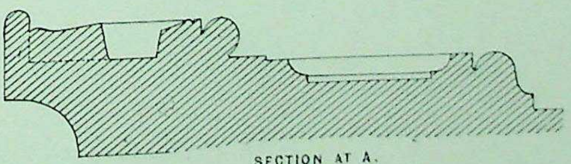


J. K. Colling, del.

London J. Jobbins, 23 Abingdon S^t Westminster S.W.





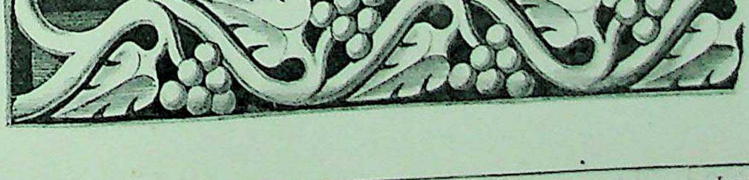


SECTION AT A.

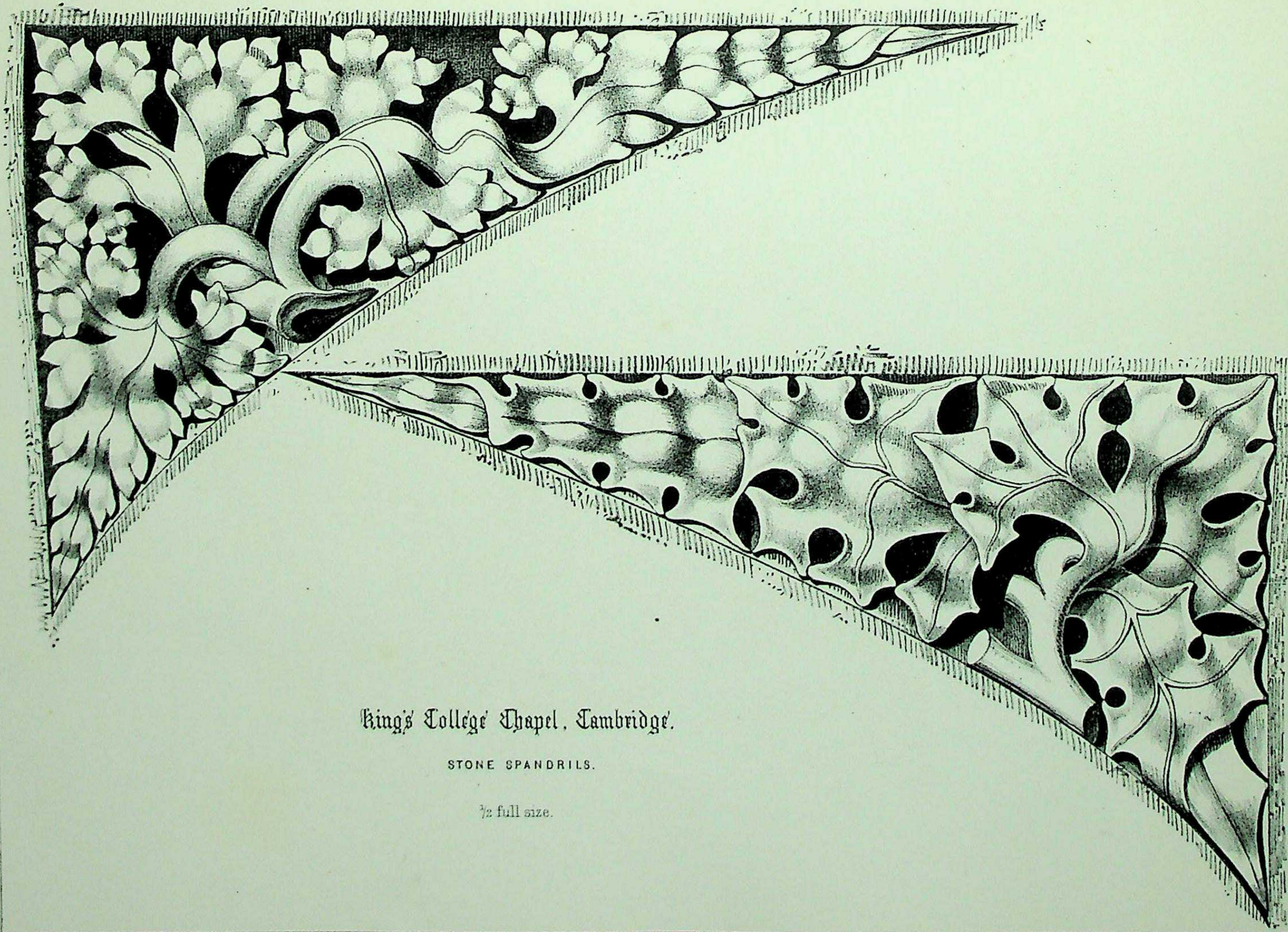
King's College. Chapel. Cambridge.

WOODEN CRESTING AND
STRING COURSES.

½ full size.



London: J. Jobbins, 23 Abingdon St Westminster S.W.



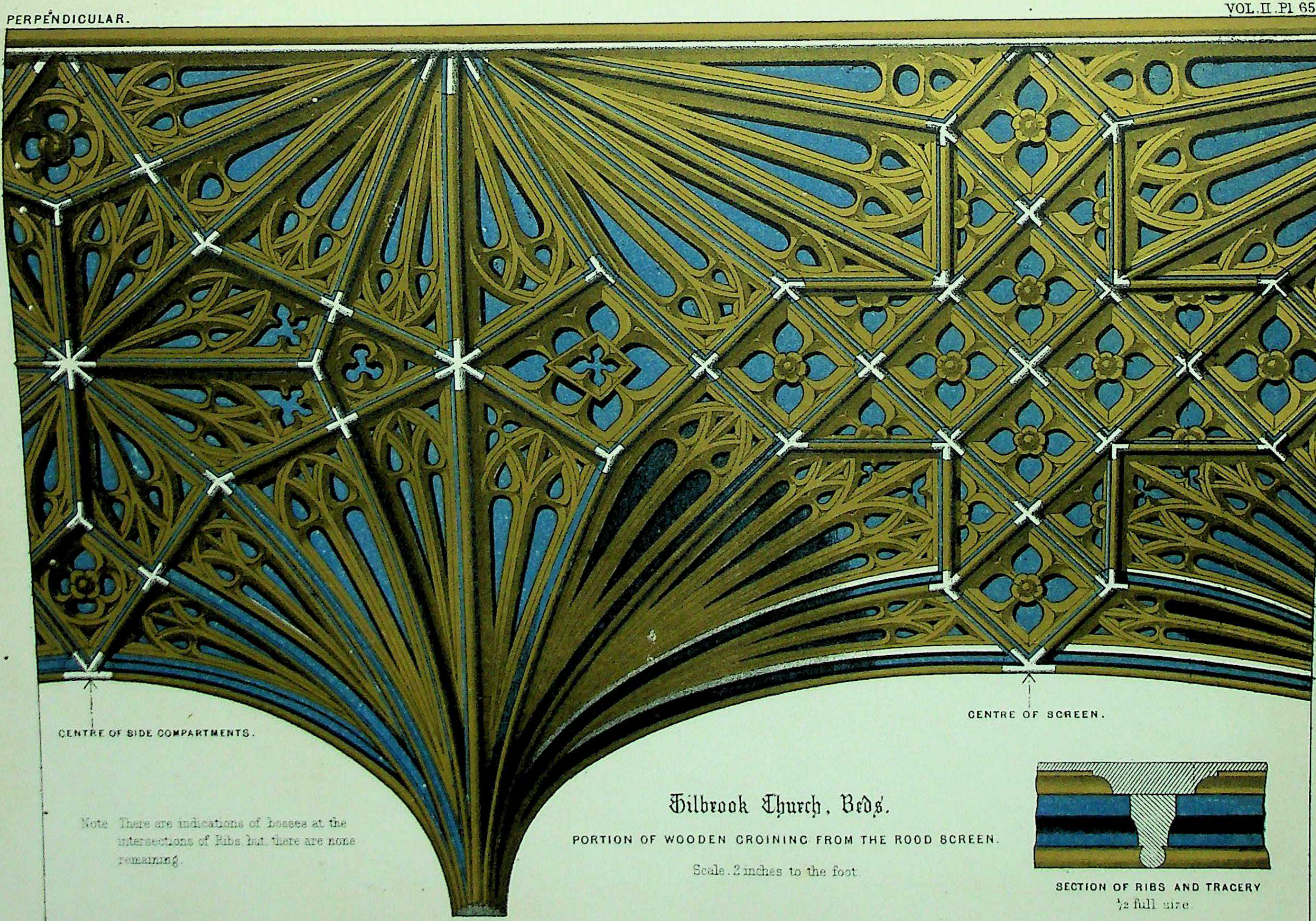
King's College Chapel, Cambridge.

STONE SPANDRILS.

½ full size.

J. K. Colling del.

London: J. Jobbins, 23 Abingdon St Westminster, S.W.


CENTRE OF SIDE COMPARTMENTS.
CENTRE OF SCREEN.

Note There are indications of bosses at the intersections of Ribs but there are none remaining.

Tilbrook Church, Beds.

PORTION OF WOODEN GROINING FROM THE ROOD SCREEN.

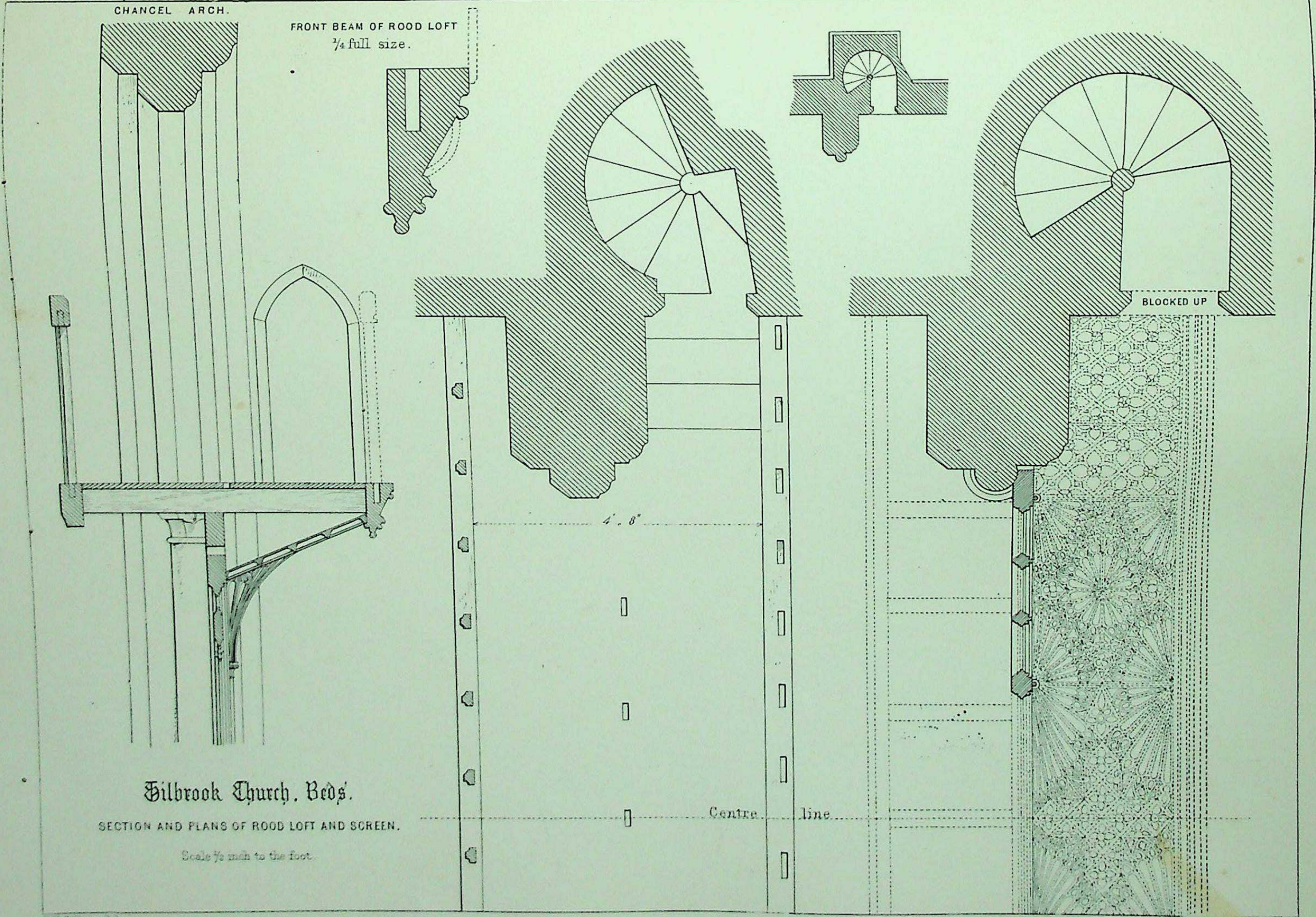
Scale. 2 inches to the foot

SECTION OF RIBS AND TRACERY
½ full size.

J. K. Colling del.

London: J. Jobbins, 23, Abingdon S^t Westminster, S.W.

J. R. Jobbins lith.


CHANCEL ARCH.
FRONT BEAM OF ROOD LOFT
¼ full size.
BLOCKED UP
4'. 8"
Centre line

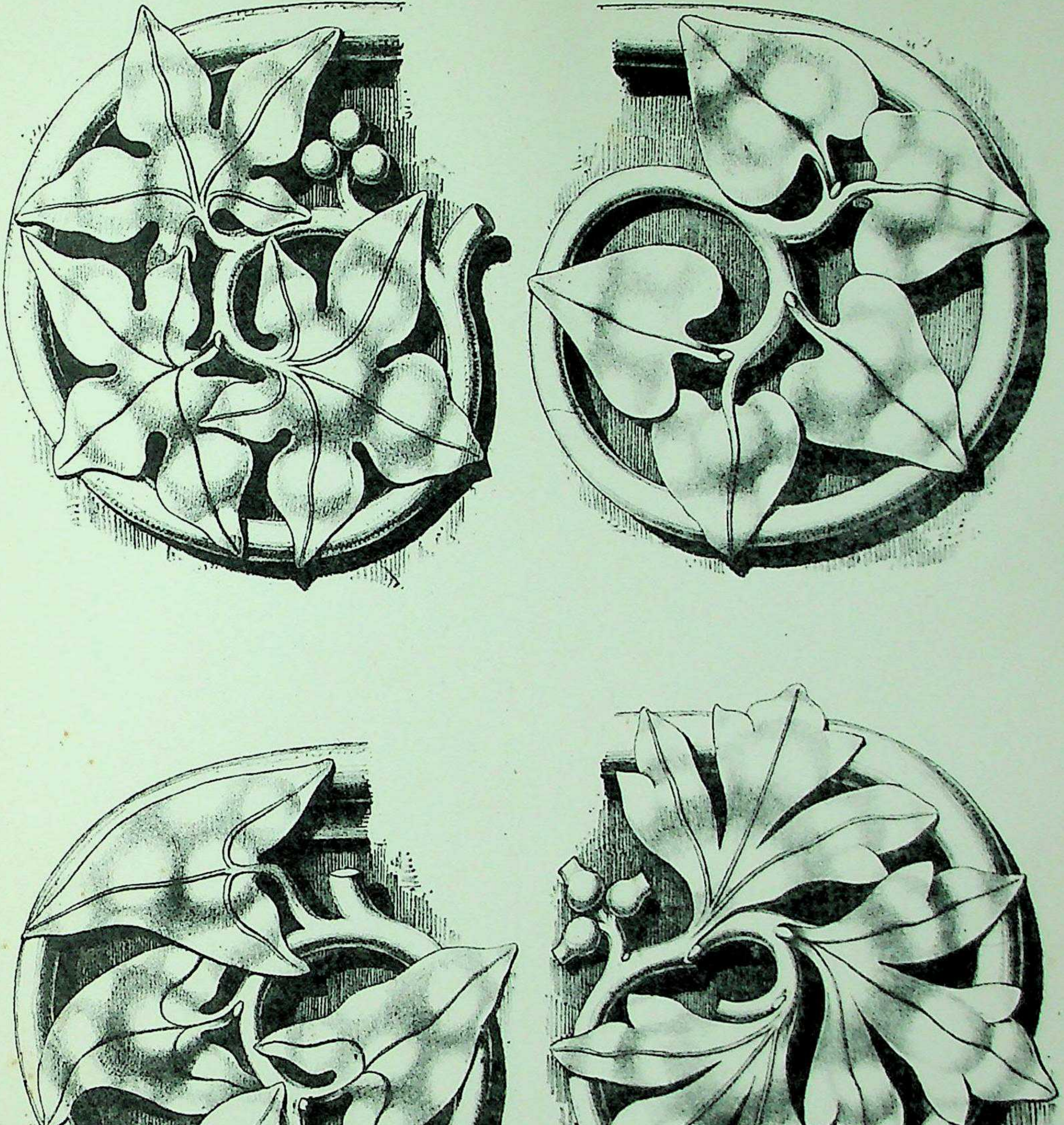
Hilbrook Church. Beds.

SECTION AND PLANS OF ROOD LOFT AND SCREEN.

Scale ½ inch to the foot.

J. K. Colling del.

London: J. Jobbins, 23 Abingdon St. Westminster S.W.

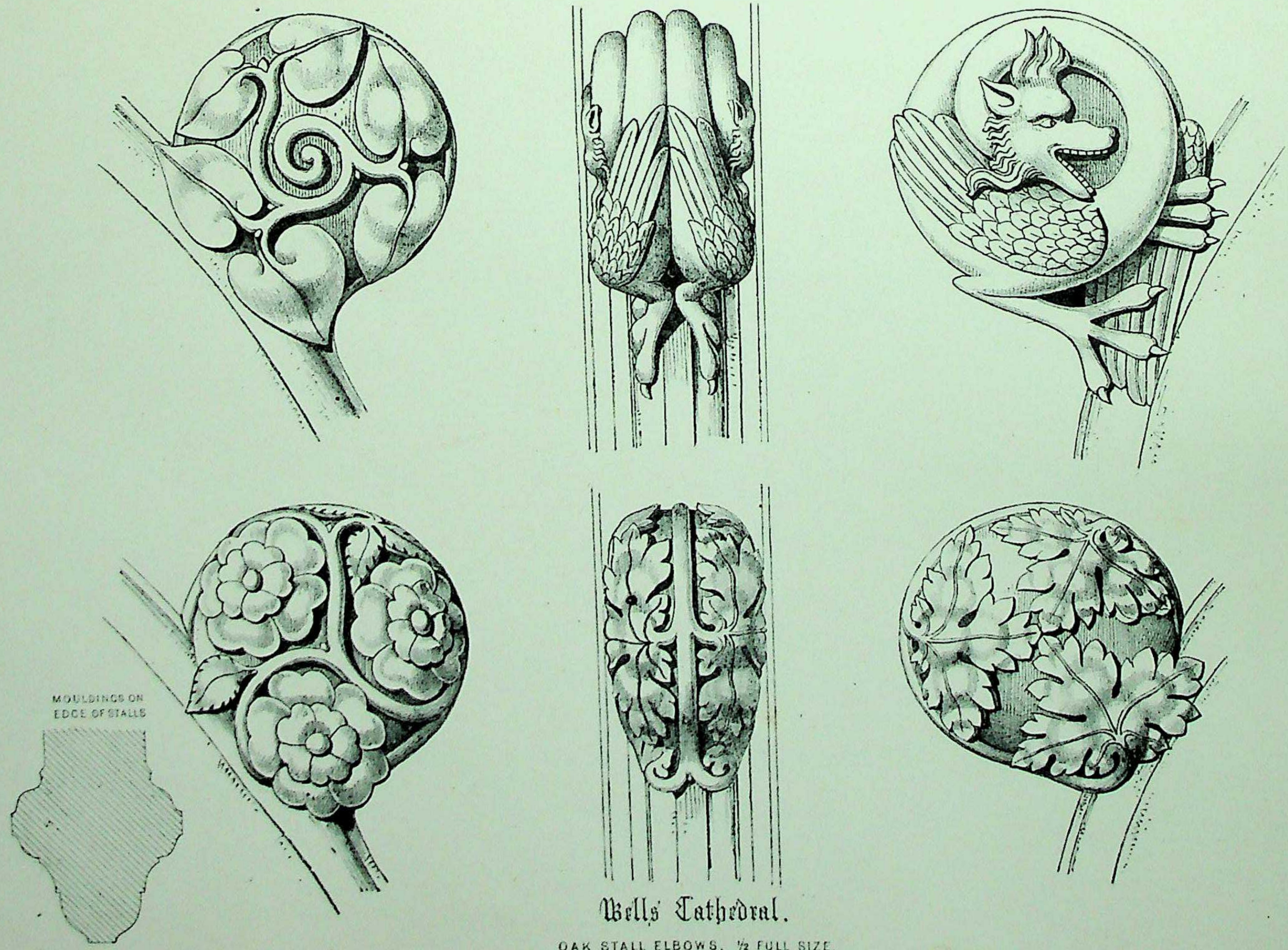


Wells' Cathedral

OAK CARVINGS FROM THE SUBSELLÆ OF STALLS.

½ full size.

London: J. Jobbins, 23 Abingdon S^t Westminster S.W.

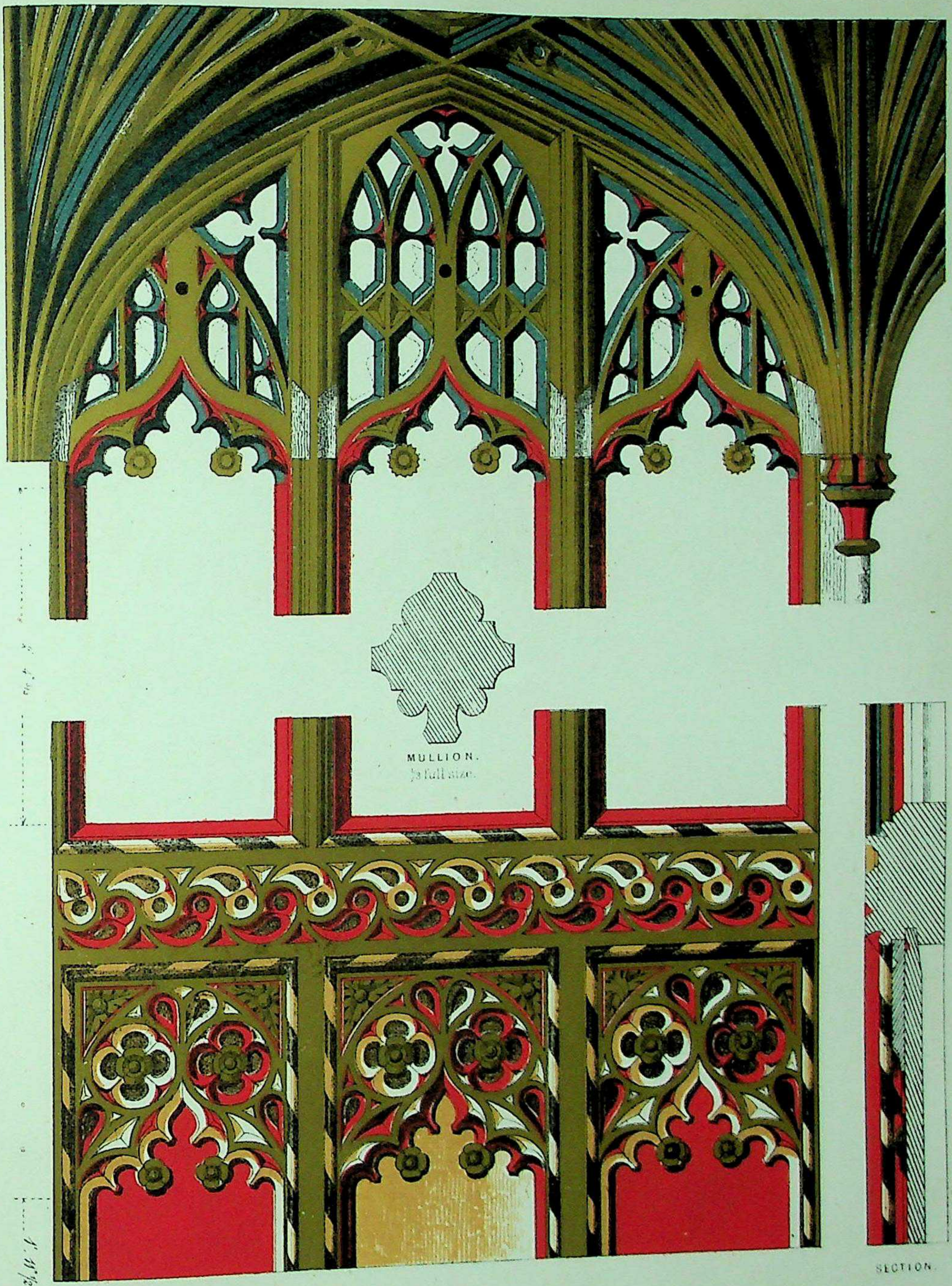

MOULDINGS ON EDGE OF STALLS

Wells' Cathedral.

OAK STALL ELBOWS, ½ FULL SIZE.

J. K. Colling, del.

London: J. Jobbins, 23, Abingdon St. Westminster. S.W.


MULLION.
⅓ full size.
SECTION.
4' 11½ to cill

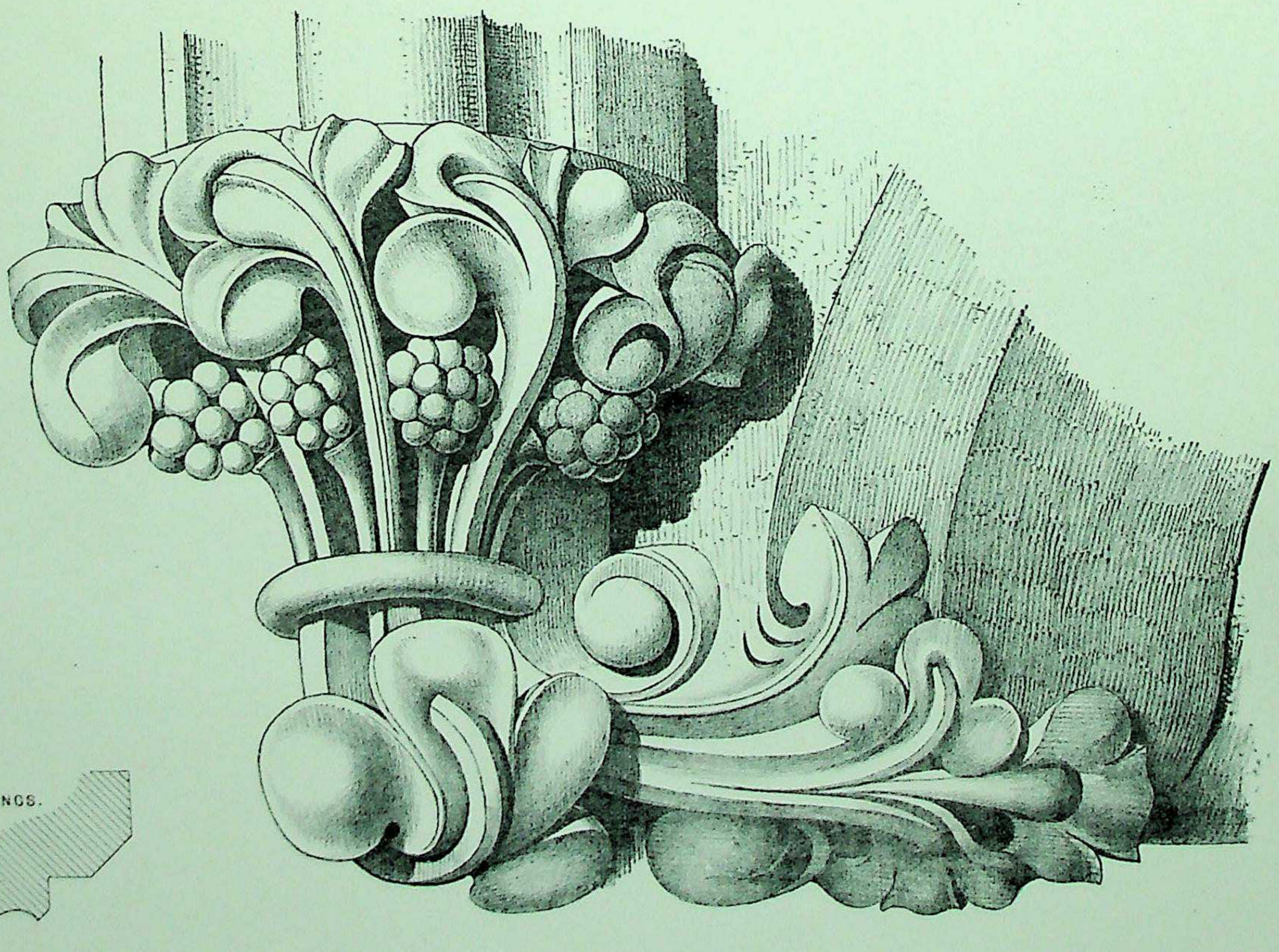
Hilbrook Church. Beds.

SIDE COMPARTMENT OF ROOD SCREEN

Scale 2 ins to the foot

J K Colling del.

London: J. Jobbins, 23, Abingdon St. Westminster. S.W.



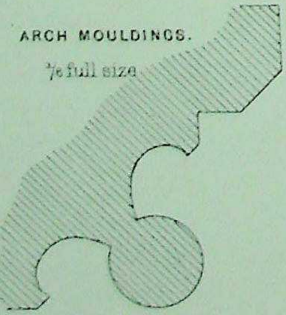
Wells Cathedral

STONE CORBEL FROM TRIFORIUM OF NAVE.

⅓ full size

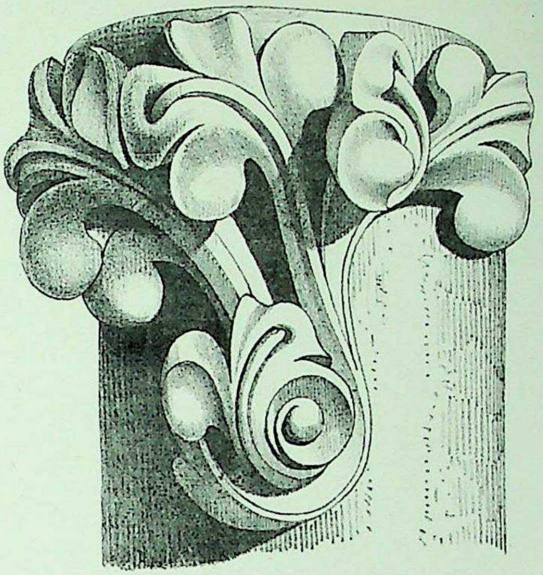
ARCH MOULDINGS.

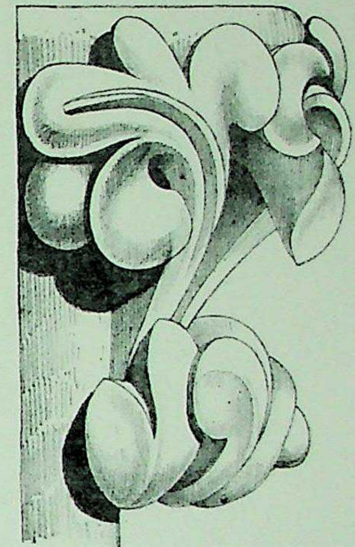
⅙ full size



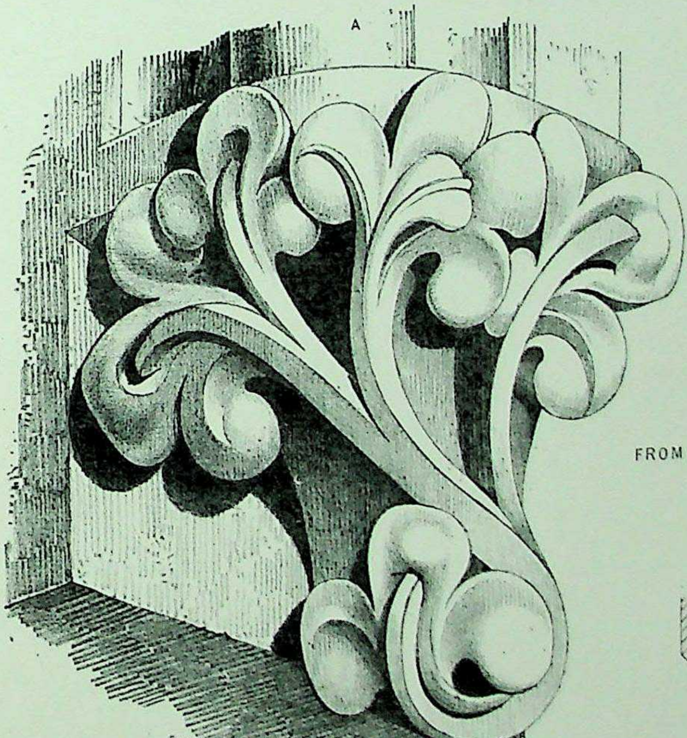
J. K. Colling del.

London J. Jobbins, 23 Abingdon S^t Westminster, S.W.



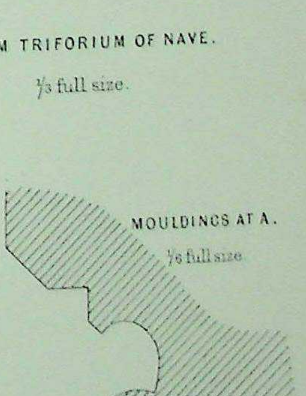


½ full size.



FROM TRIFORIUM OF NAVE.

⅓ full size.



MOULDINGS AT A.

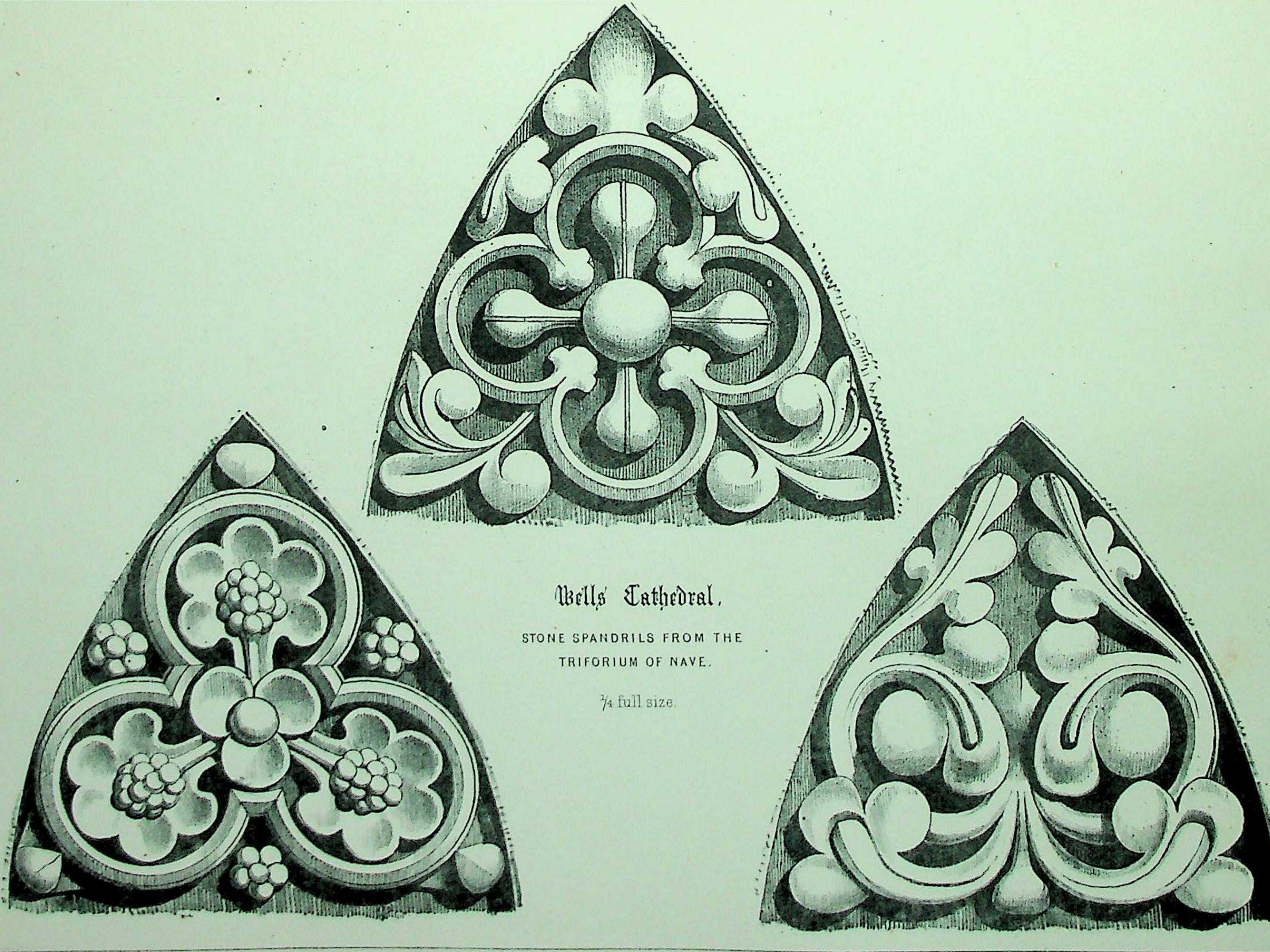
⅙ full size.

Wells Cathedral.

STONE CORBELS.

London: J. Jobbins, 23 Abingdon St Westminster S.W

J.K Colling, del.



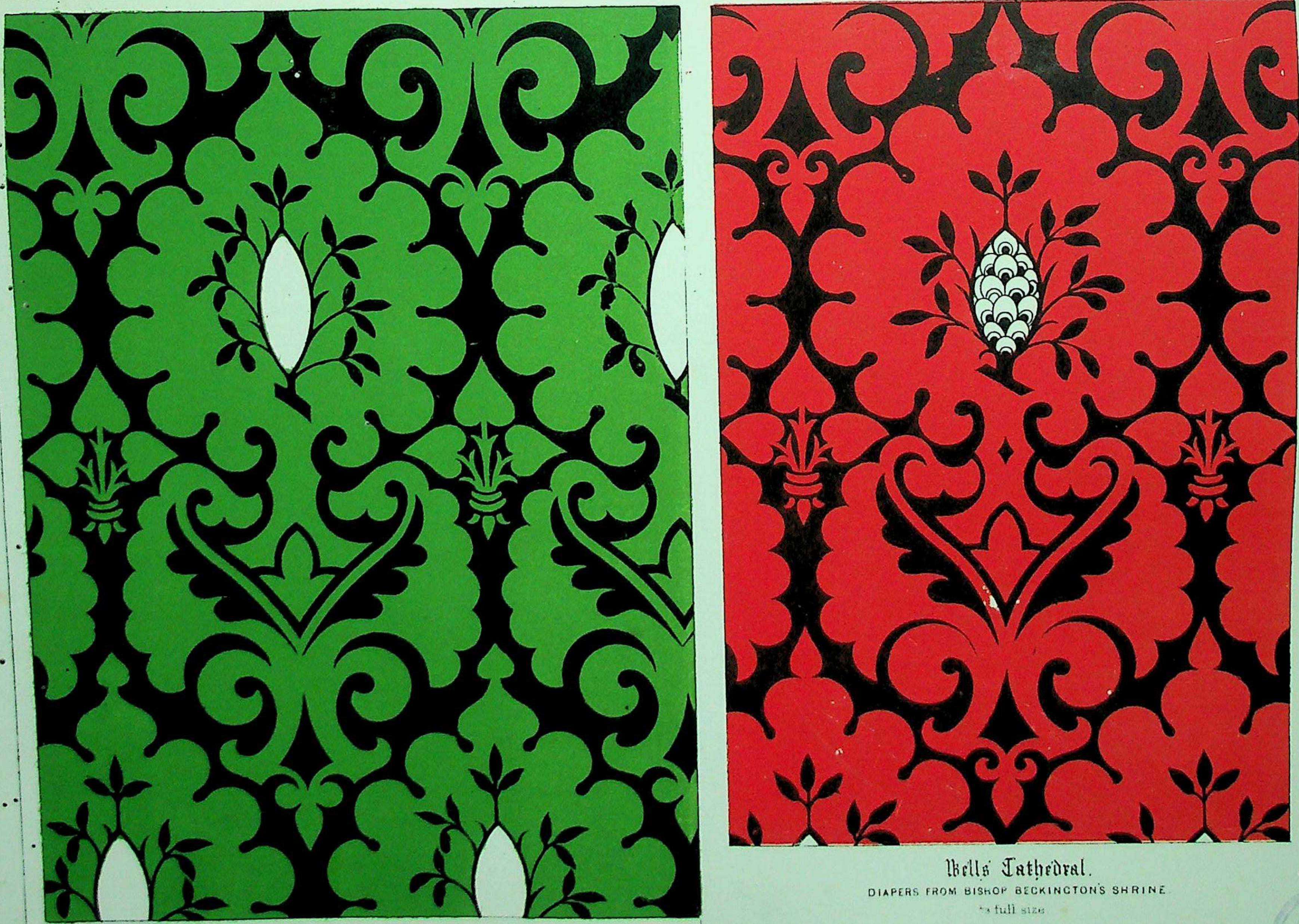
Wells' Cathedral.

STONE SPANDRILS FROM THE
TRIFORIUM OF NAVE.

¼ full size.

J. K. Colling Del.

London: J. Jobbins, 23, Abingdon St. Westminster. S.W.



Wells' Cathedral.

DIAPERS FROM BISHOP BECKINGTON'S SHRINE

⅓ full size

J. K. Colling del.

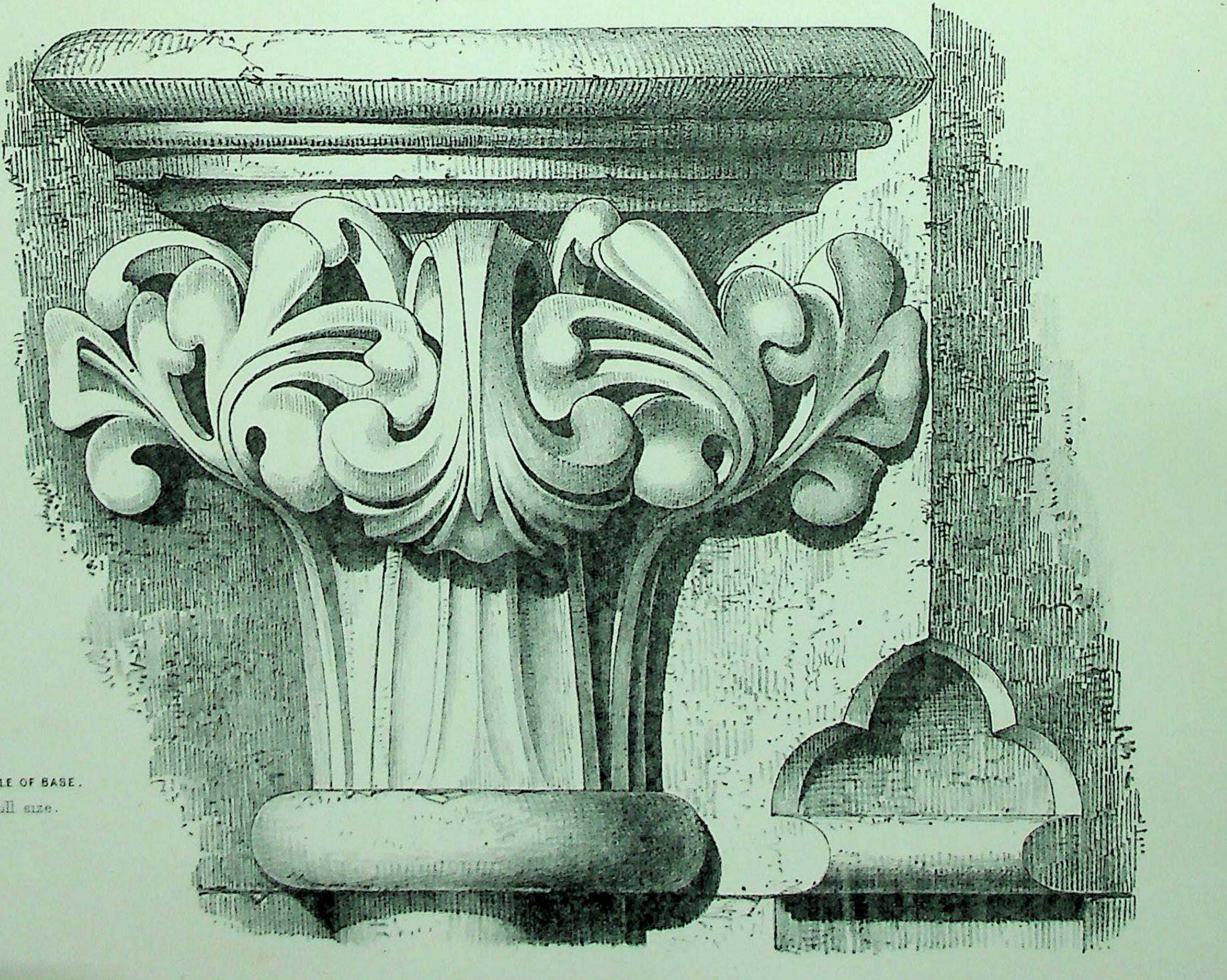
London: J. Jobbins, 23, Abingdon St. Westminster. S.W.

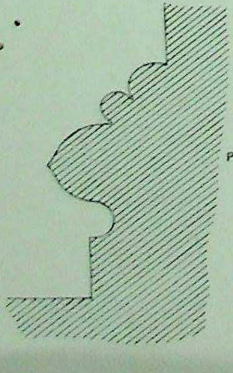
State Museum Library, Lucknow

Wells' Cathedral.

STONE CAPITAL FROM PASSAGE TO CRYPT UNDER CHAPTER HOUSE.

½ full size.



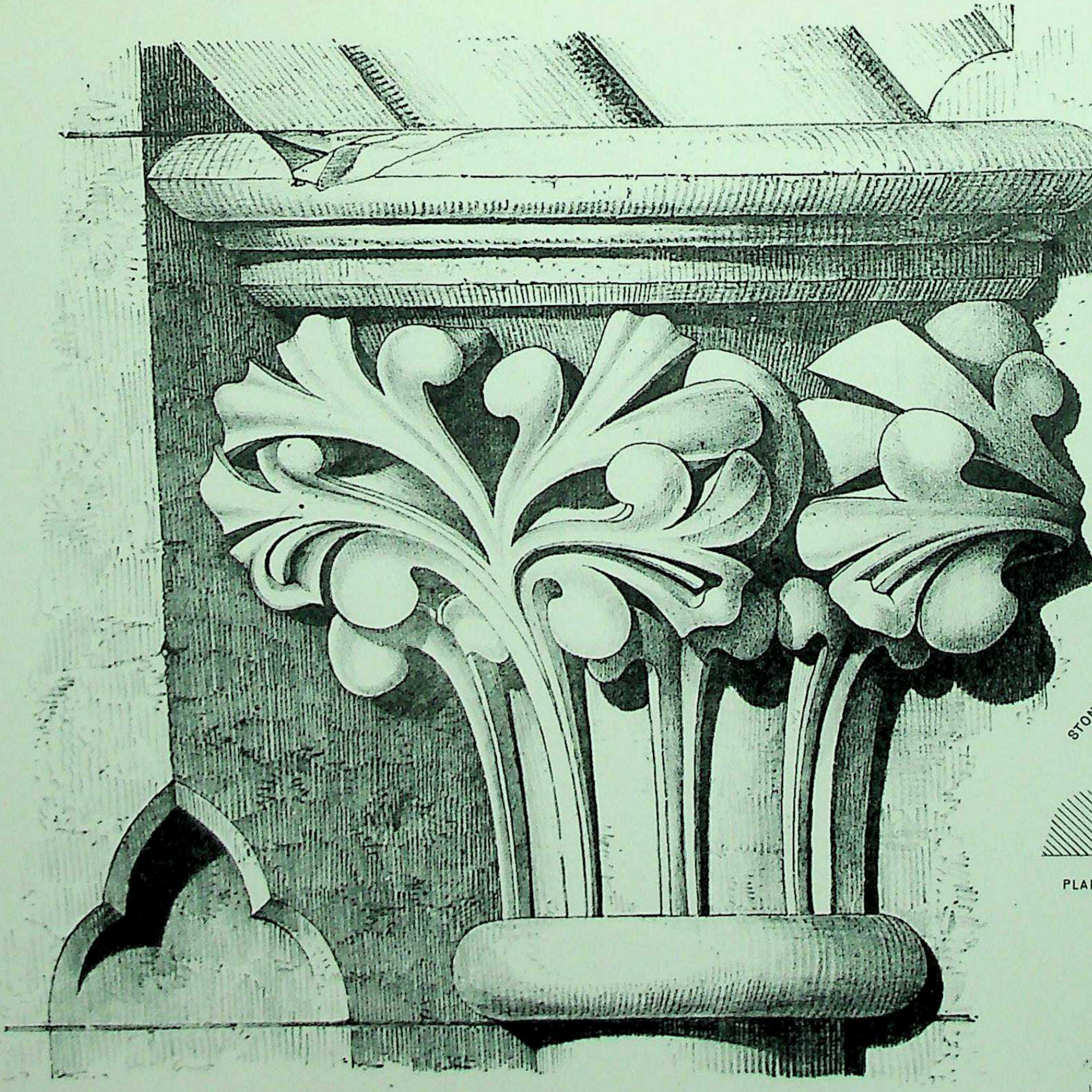


PROFILE OF BASE.

¼ full size.

J. K. Colling del.

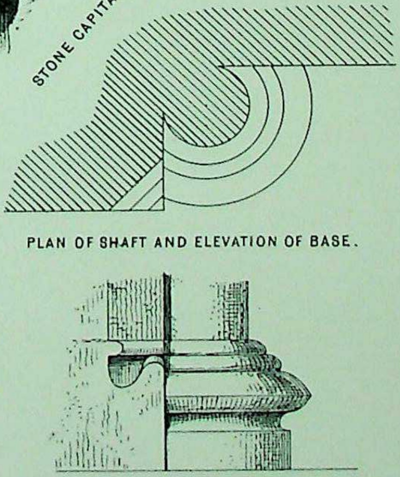
London: J. Jobbins, 23 Abingdon S^t Westminster S.W.



Wells Cathedral.

STONE CAPITAL FROM PASSAGE TO CRYPT UNDER CHAPTER HOUSE.

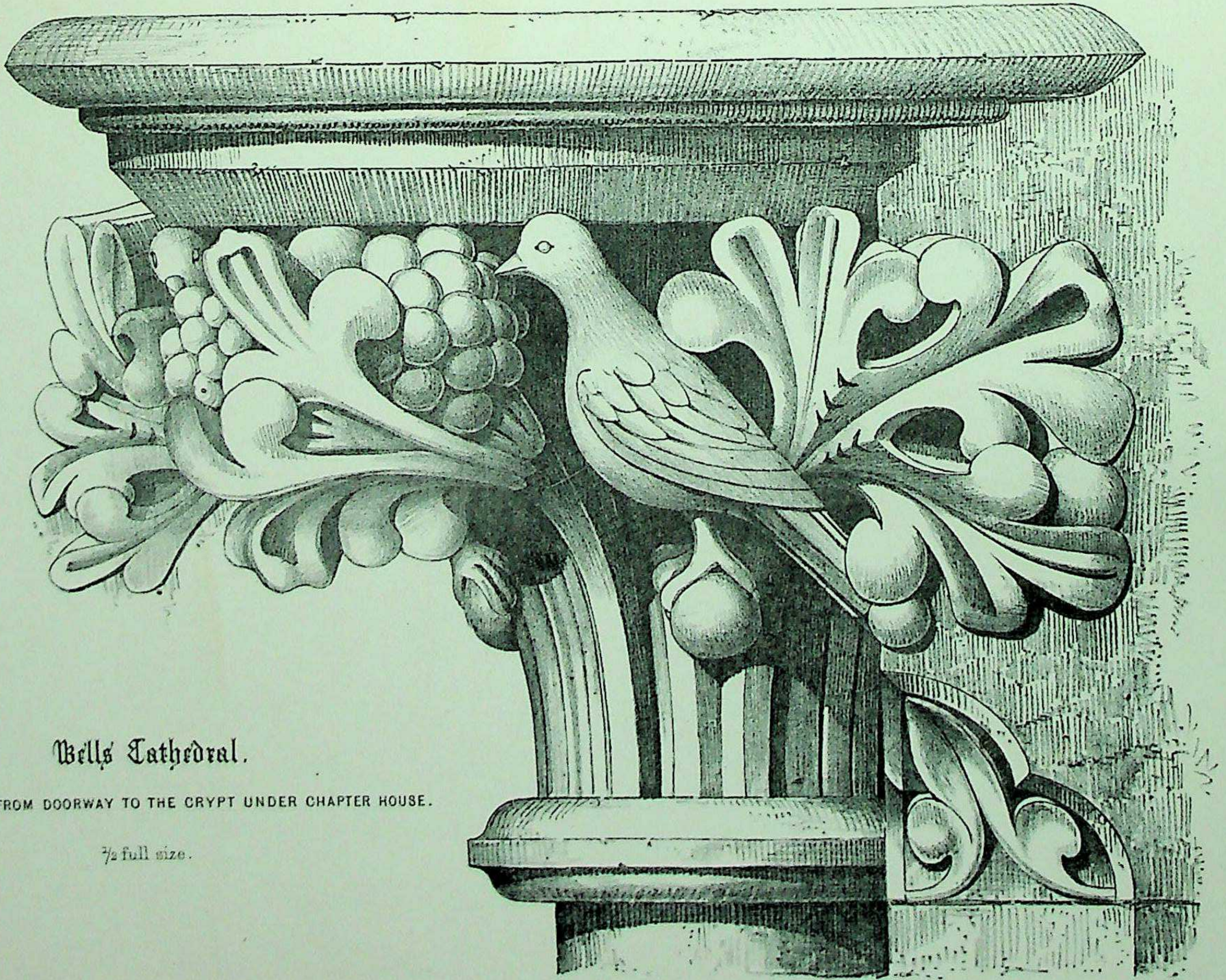
½ full size.



PLAN OF SHAFT AND ELEVATION OF BASE.

J. K. Colling del.

London: J. Jobbins, 23, Abingdon St. Westminster. S.W.



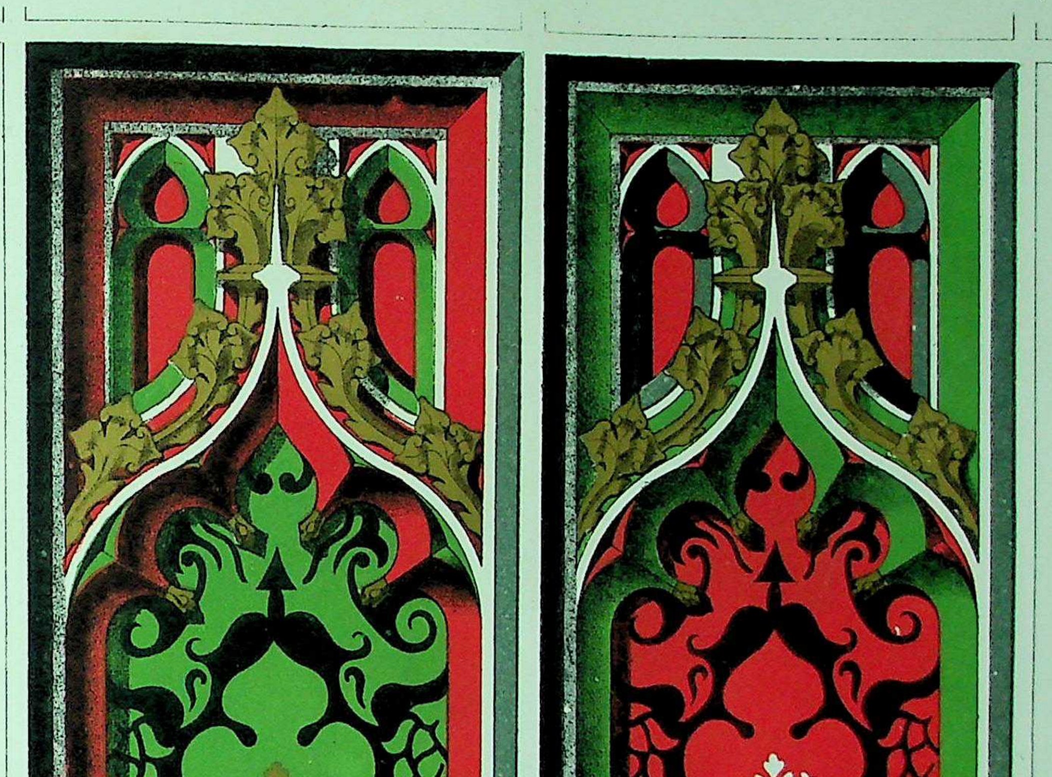
Wells Cathedral.

STONE CAPITAL FROM DOORWAY TO THE CRYPT UNDER CHAPTER HOUSE.

½ full size.

J K Colling del.

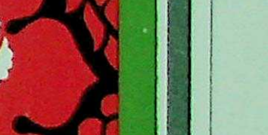
London: J. Jobbins, 23 Abingdon St. Westminster. S.W.



Wells Cathedral.

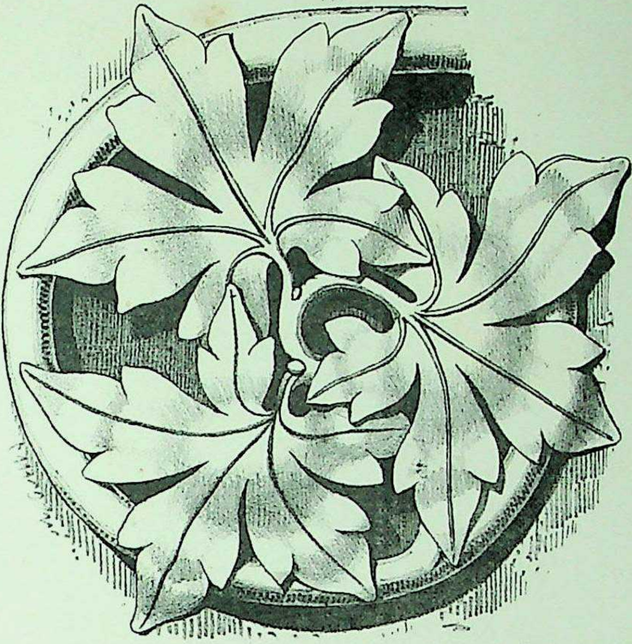
STONE PANELLING FROM BISHOP BECKINGTONS SHRINE

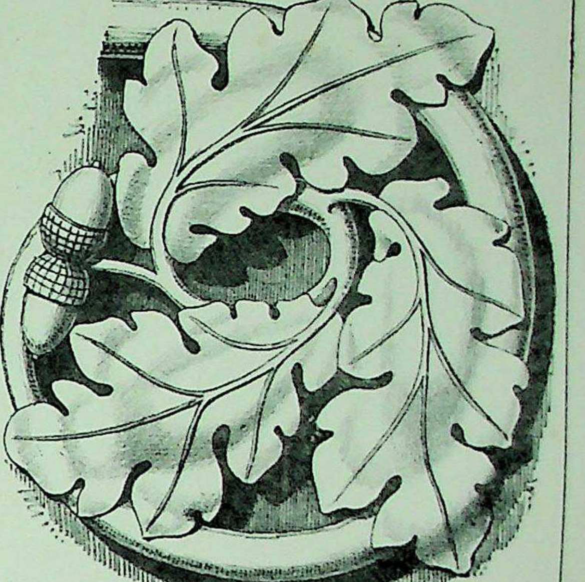
⅓ full size



SECTION OF MULLION

London: J.Jobbins, 23, Abingdon S^t Westminster. S.W.

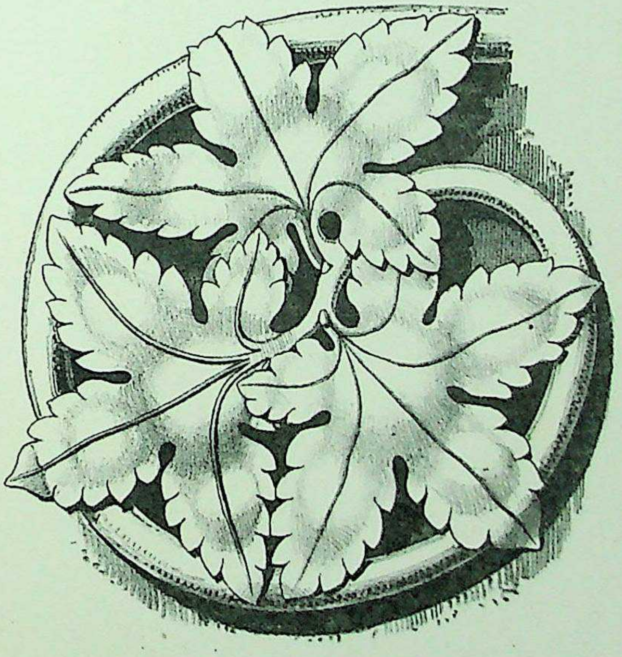


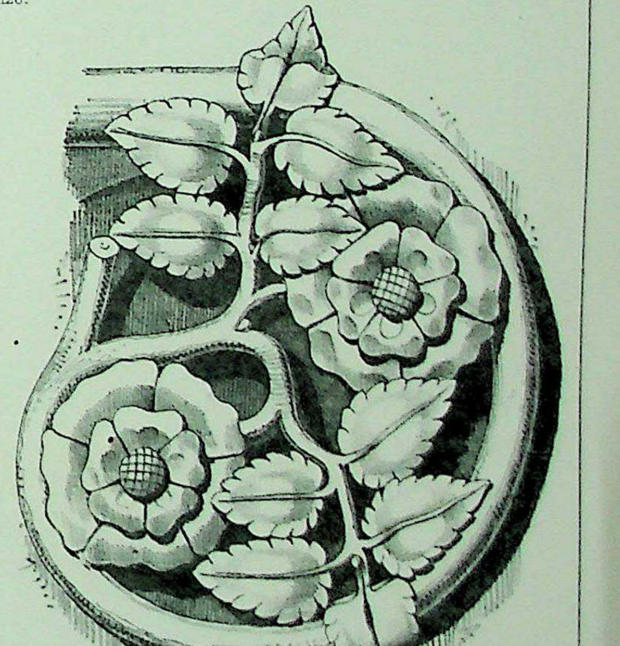


Wells Cathedral.

OAK CARVINGS FROM THE SUBSELLÆ OF STALLS.

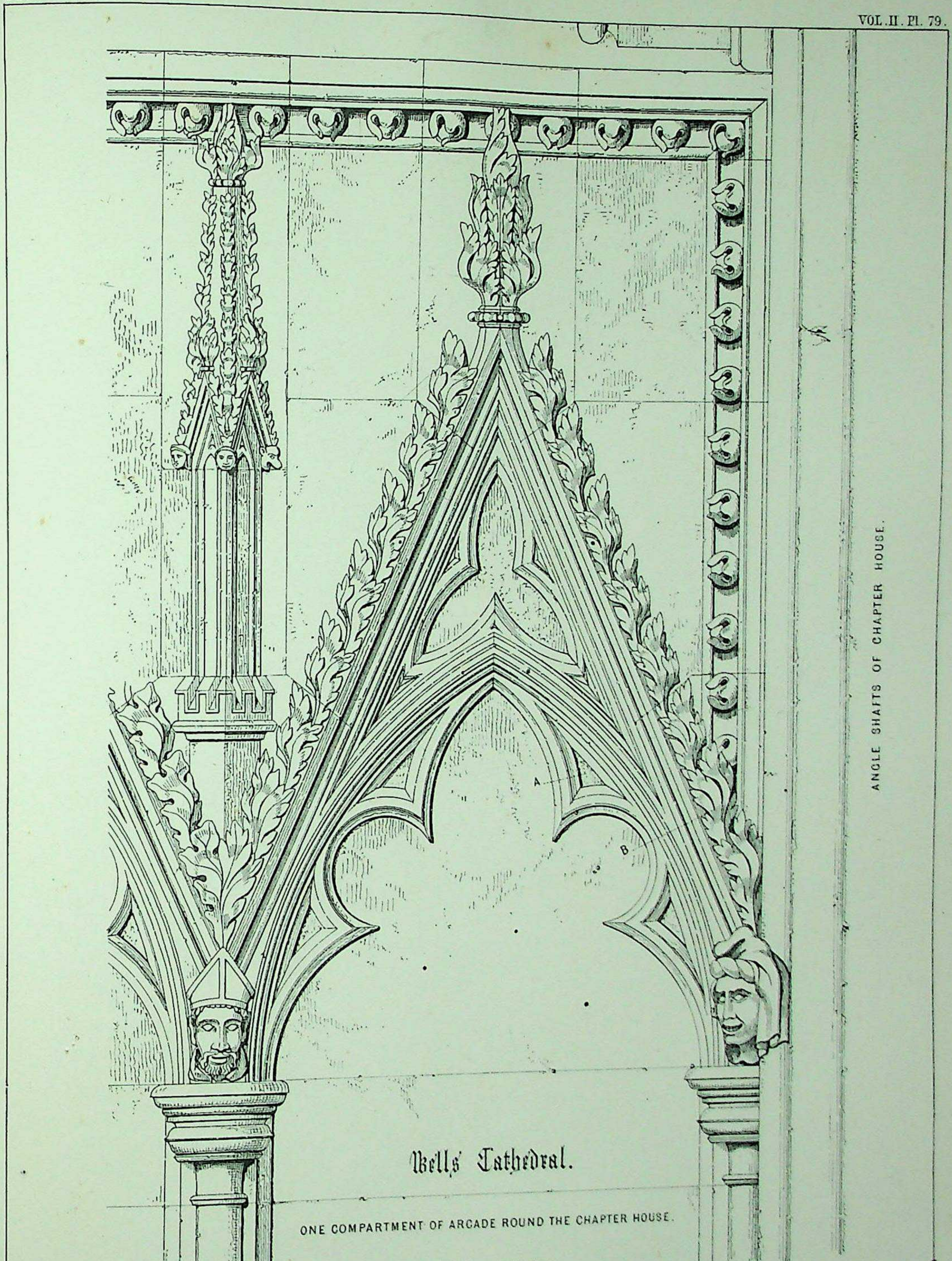
½ full size.





J. K. Colling, del.

London: J. Jobbins, 23 Abingdon St Westminster, S.W.


A
B
ANGLE SHAFTS OF CHAPTER HOUSE.

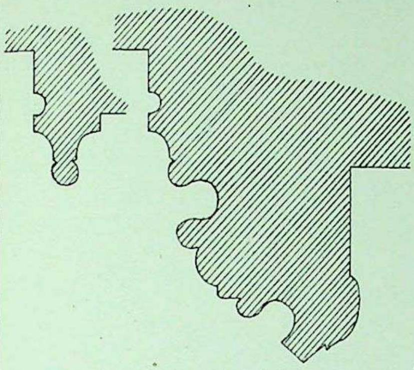
Wells' Cathedral.

ONE COMPARTMENT OF ARCADE ROUND THE CHAPTER HOUSE.

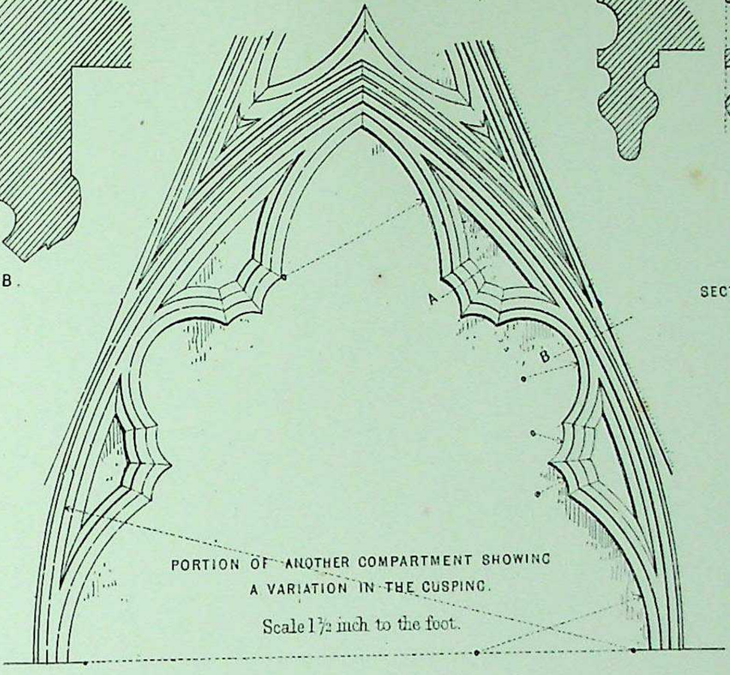
Scale 1½ in: to the foot.

J. K. Colling. del.

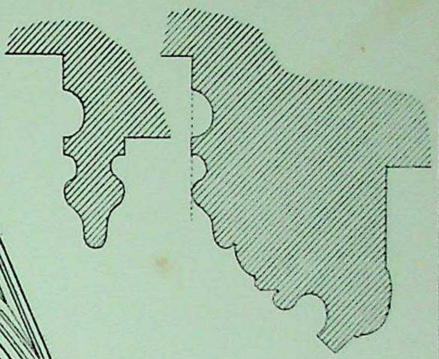
London: J. Jobbins, 23, Abingdon St Westminster S.W.



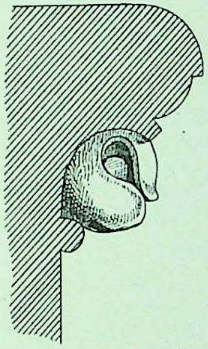
SECTIONS AT A & B.
on Plate 79.



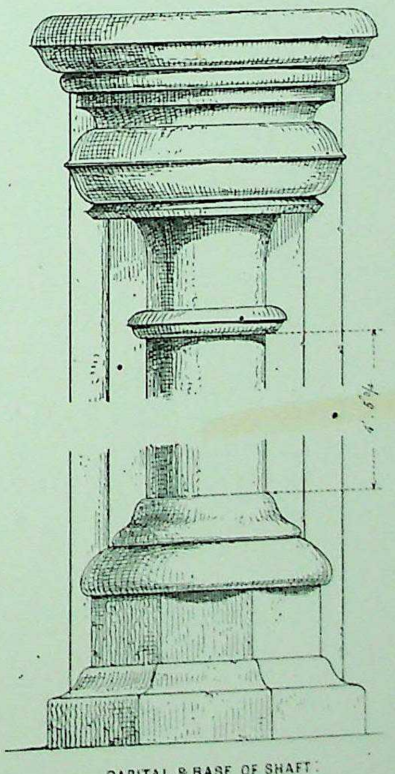
PORTION OF ANOTHER COMPARTMENT SHOWING
A VARIATION IN THE CUSPING.
Scale 1½ inch to the foot.



SECTIONS AT A & B.



SECTION OF CORNICE.

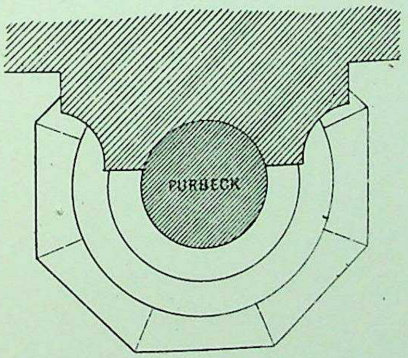


CAPITAL & BASE OF SHAFT.

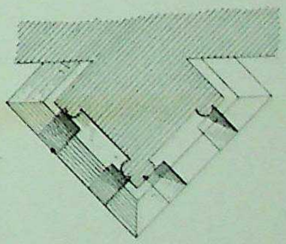
Wells Cathedral.

DETAILS OF ARCADE ROUND THE
CHAPTER HOUSE.

¼ full size.



PLAN OF SHAFT.



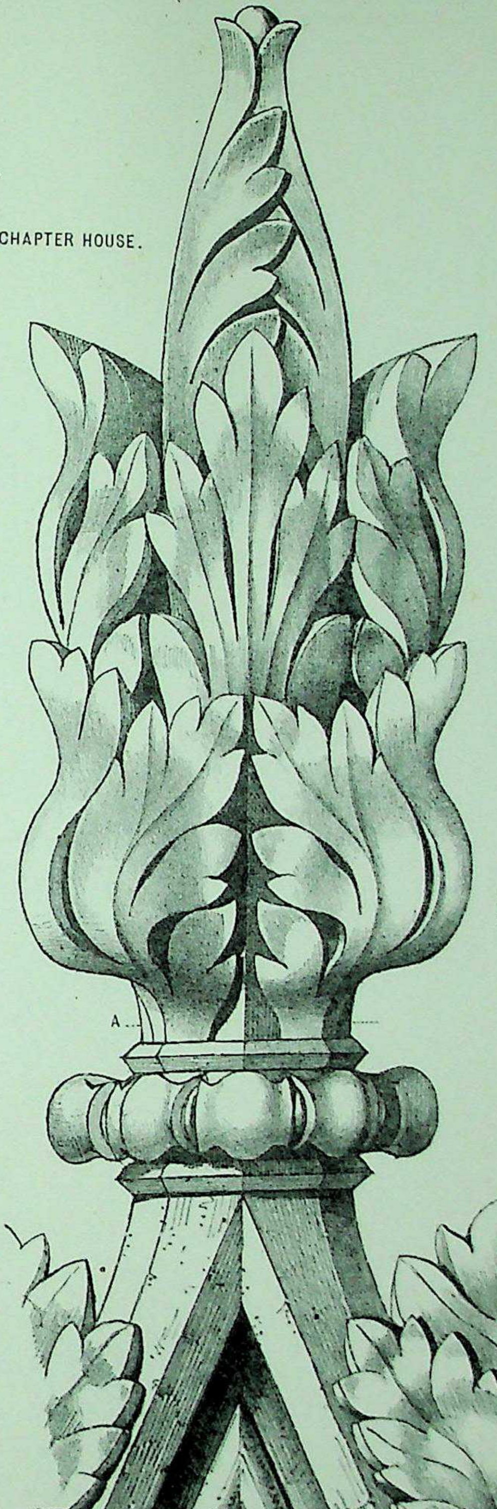
PLAN OF PINNACLE.

London: J. Jobbins, 23 Abingdon St. Westminster S.W.

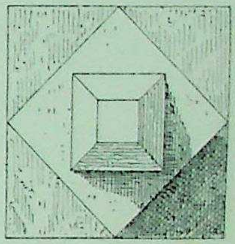
Wells Cathedral.

STONE FINIAL FROM THE ARCADE ROUND CHAPTER HOUSE.

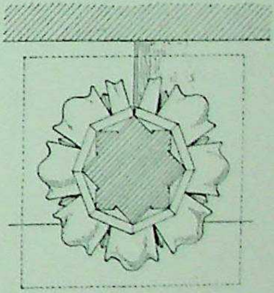
½ full size.



BLOCK PLAN OF FINIAL.

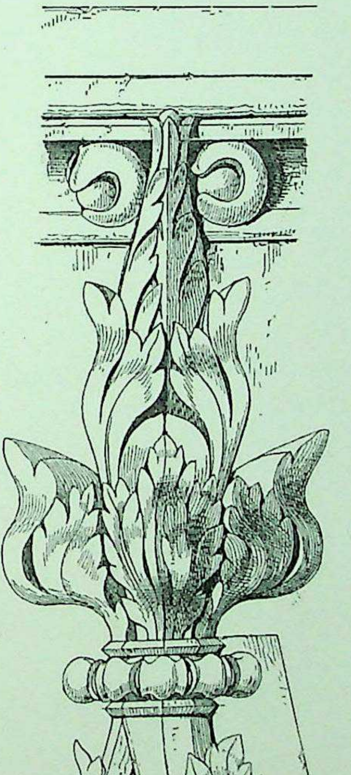


PLAN AT A.



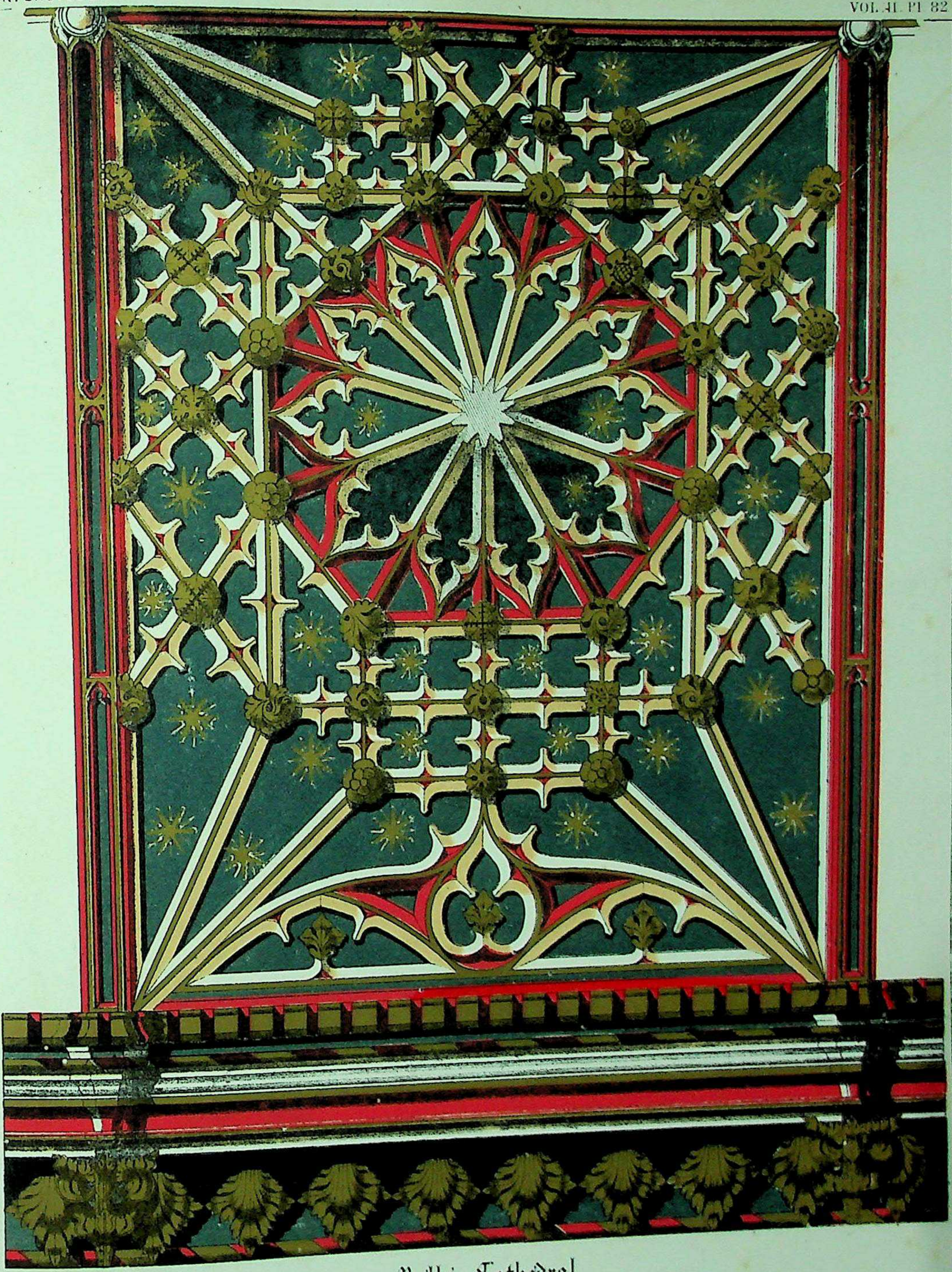
FINIAL SHEWN DIAGONALLY.

¼ full size.



London J. Jobbins, 23 Abingdon St Westminster S.W.

J.K. Colling, del.



Wells Cathedral.

GROINING AND CORNICE FROM BISHOP BECKINGTON'S SHRINE.

Scale 2 in^{s} to the foot

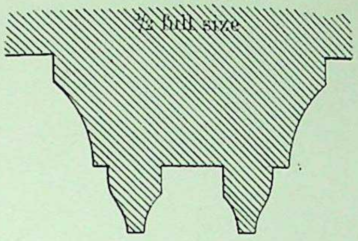
J. K. Colling del

London: J. Jobbins, 23 Abingdon S^{t} Westminster S.W.

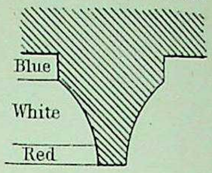
Wells Cathedral.

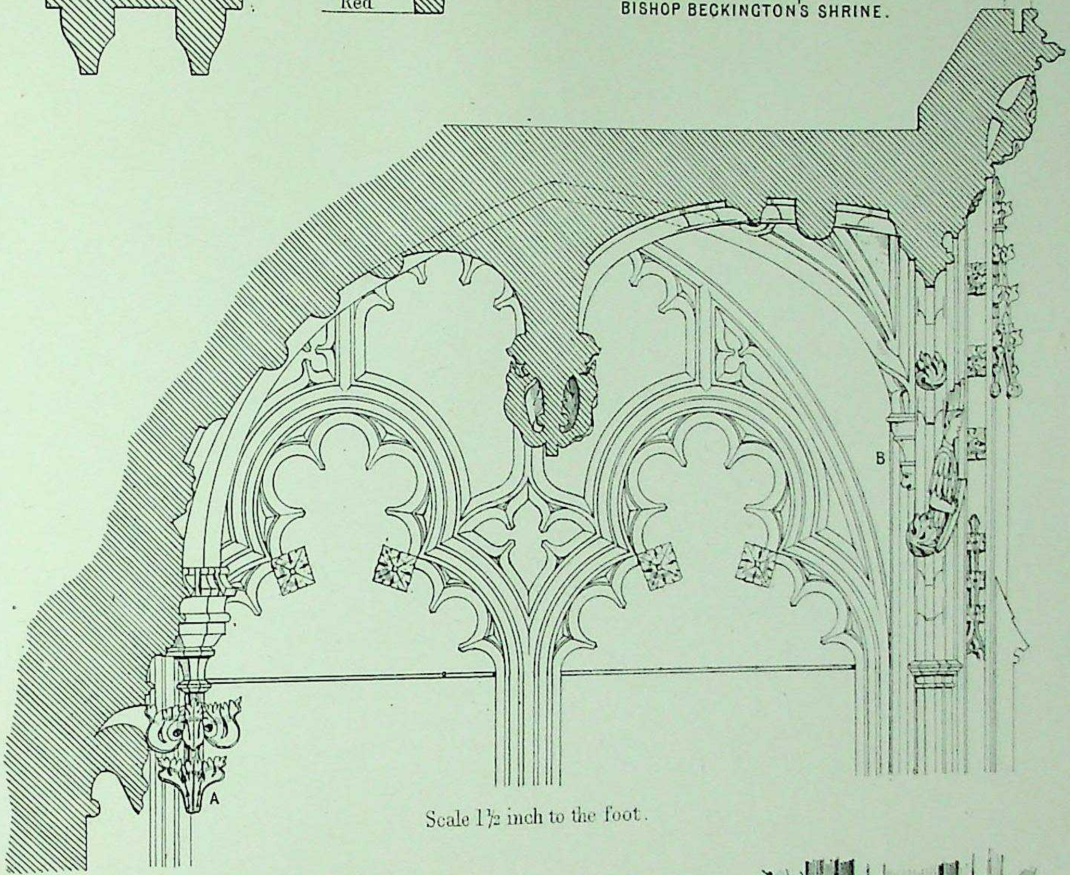
SECTION AND DETAILS OF STONE GROINING FROM BISHOP BECKINGTON'S SHRINE.

SECTION AT C.



RIB OF GROINING.

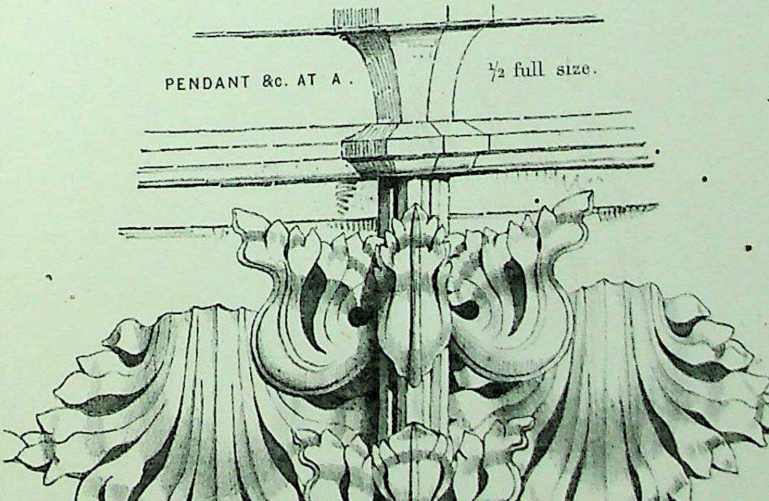


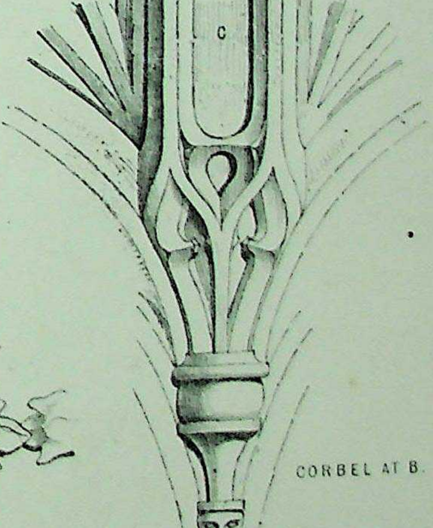


Scale 1½ inch to the foot.

PENDANT &c. AT A.

½ full size.

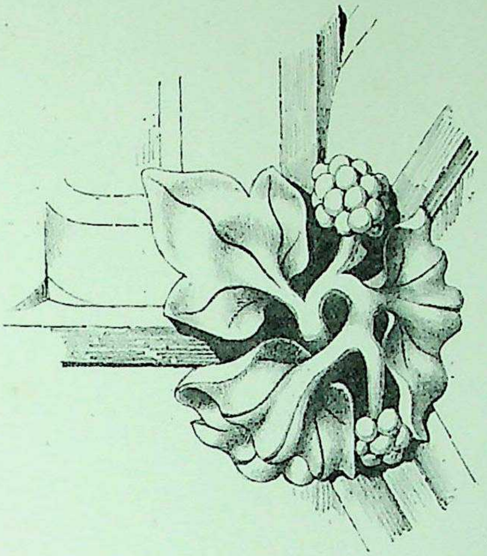


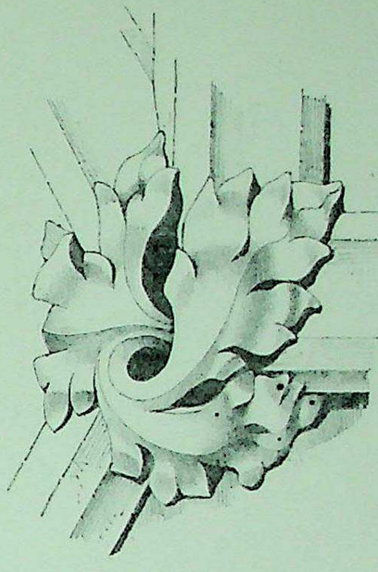


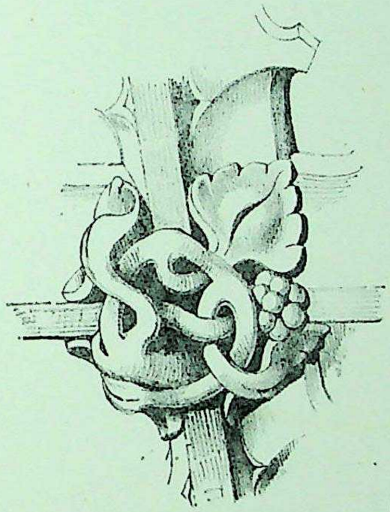
CORBEL AT B.

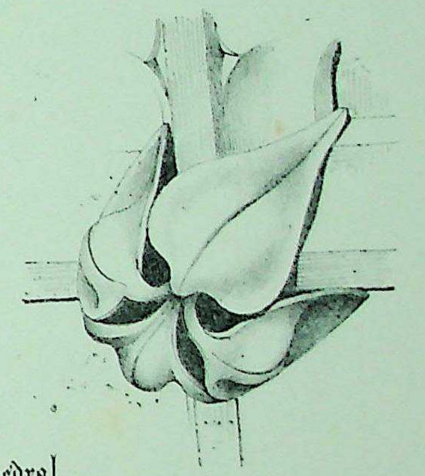
London: J. Jobbins, 23 Abingdon St. Westminster, S.W.

J. K. Colling, del.





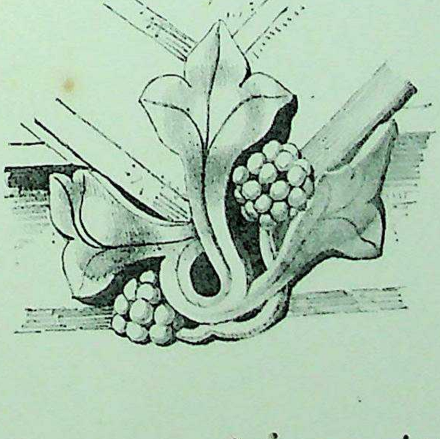


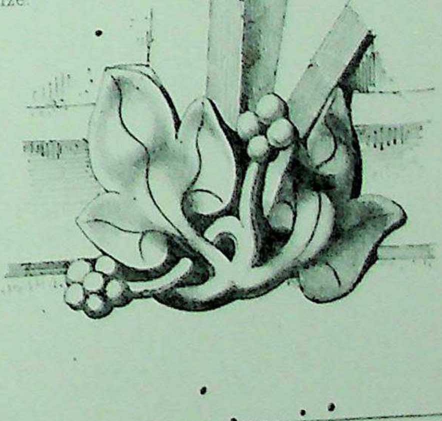


Wells Cathedral.

STONE BOSSES FROM THE CROINING OF
BISHOP BECKINGTON'S SHRINE.

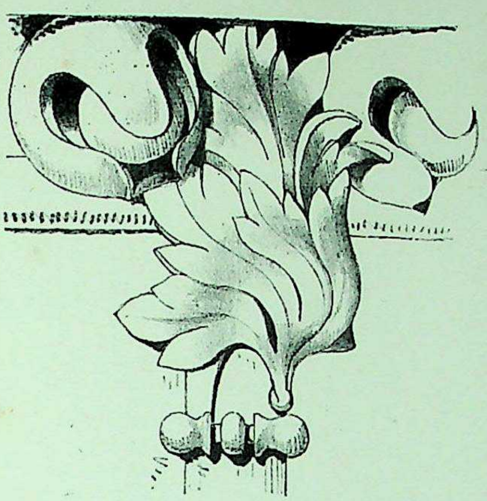
⅔ full size.



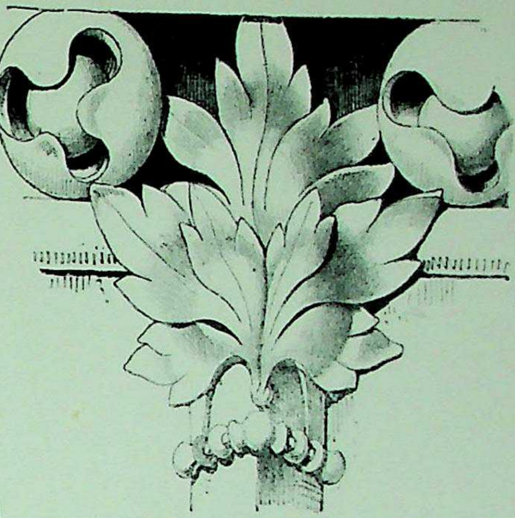


London · J. Jobbins, 23 Abingdon S^t Westminster S.W.

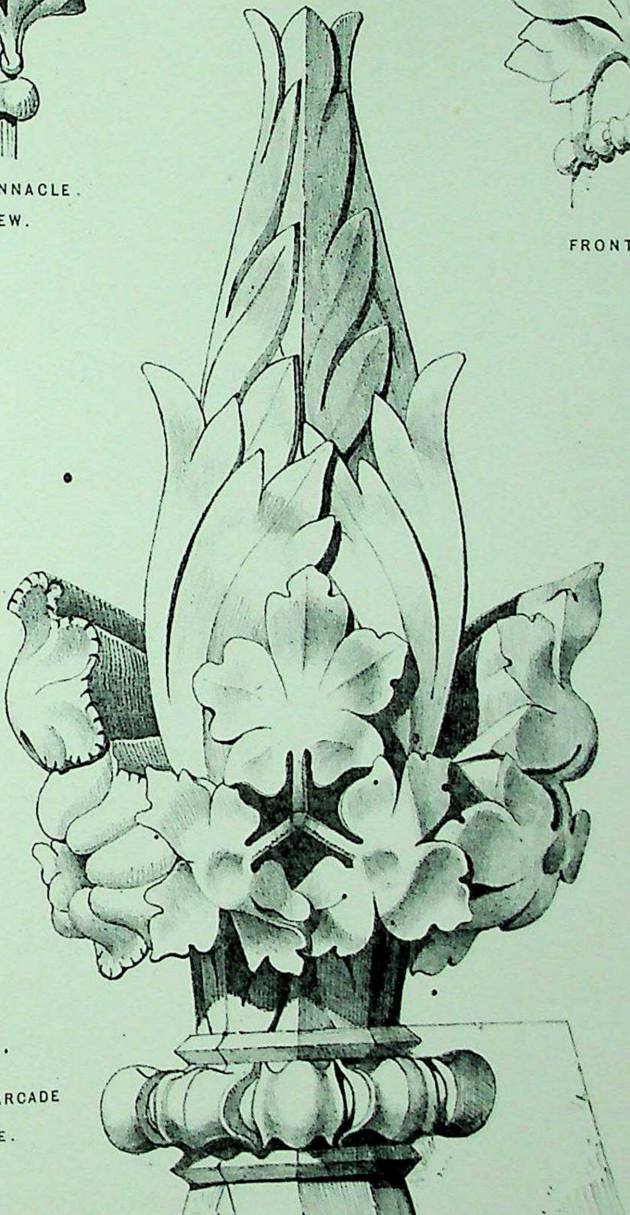
J. K. Colling, del.



FINIAL OF PINNACLE.
SIDE VIEW.



FRONT VIEW.

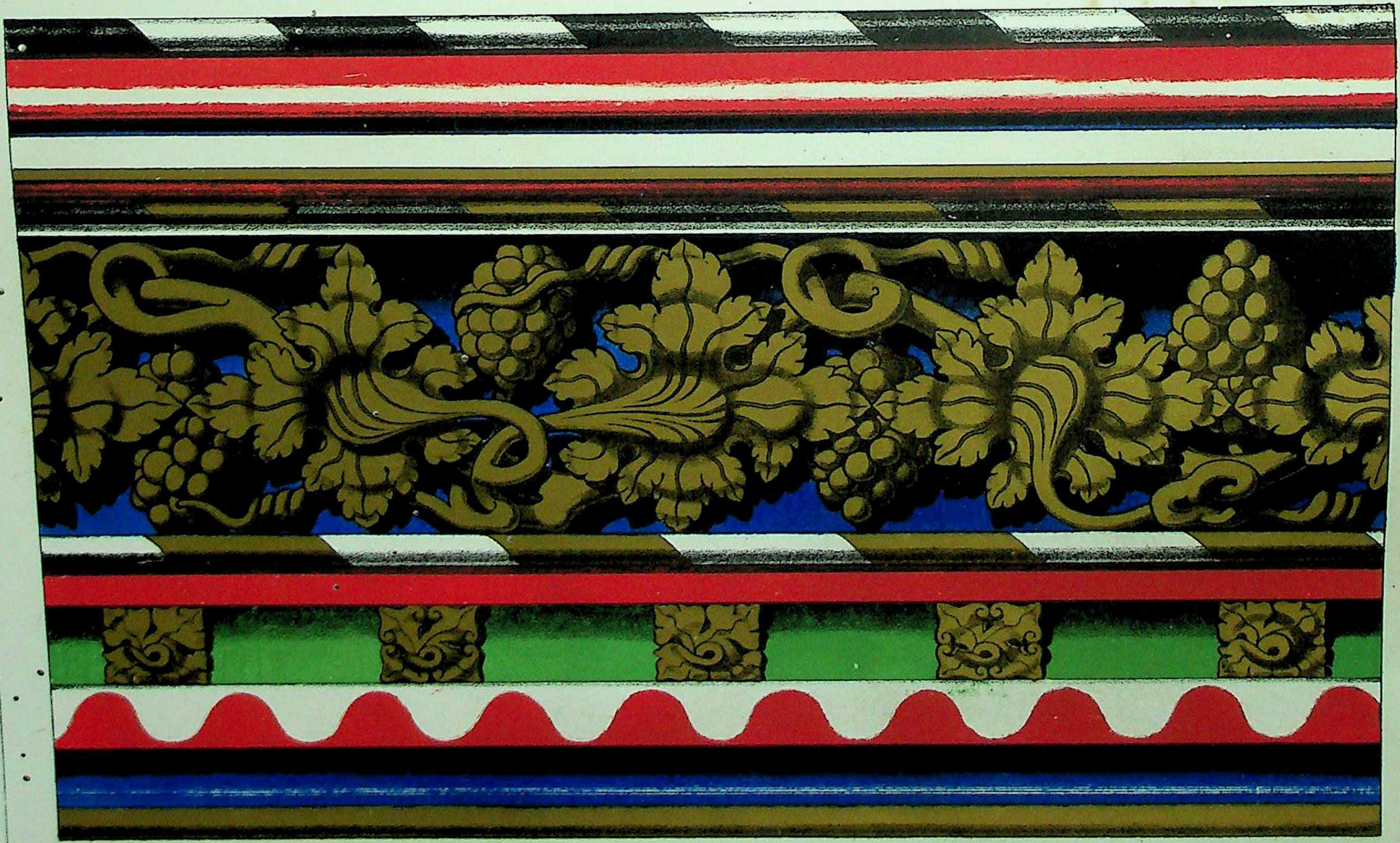


Wells Cathedral.

STONE FINIALS FROM THE ARCADE
IN THE CHAPTER HOUSE.

½ full size.

London: J. Jobbins 23 Abingdon S^t Westminster S.W.



Wells Cathedral.

UPPER CORNICE FROM BISHOP BECKINGTON'S SHRINE. ½ full size

For Section see next Plate.

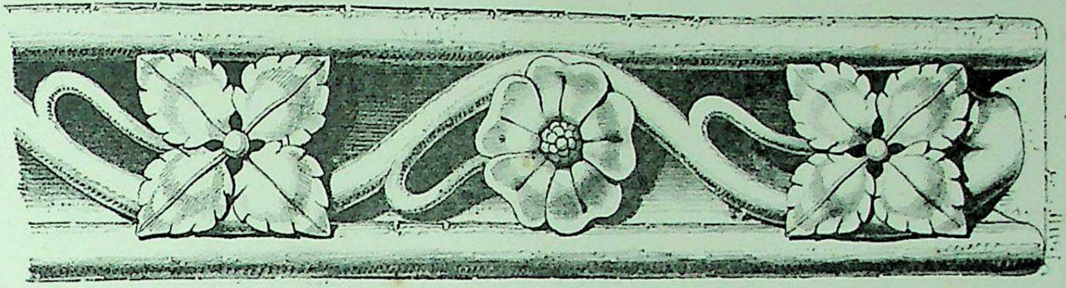
J. K. Colling del.

London: J. Jobbins, 23, Abingdon S^t Westminster, S.W.

Exeter Cathedral.

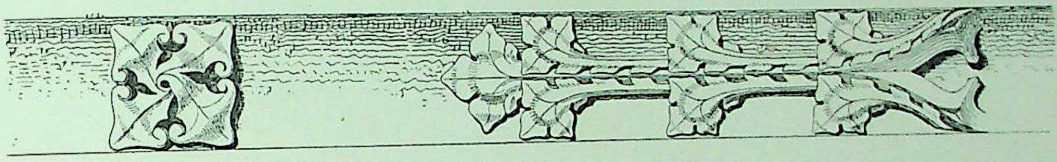
ORNAMENT FROM BISHOP STAPLETON'S MONUMENT.

½ full size.

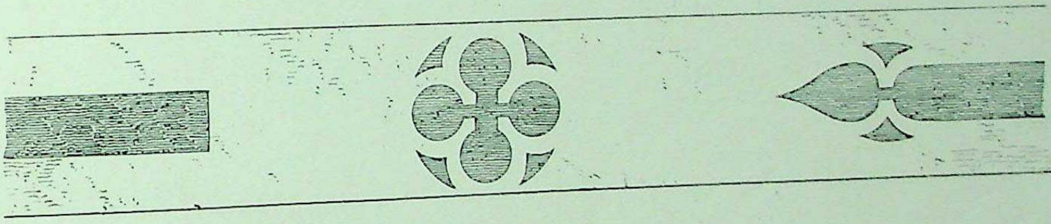


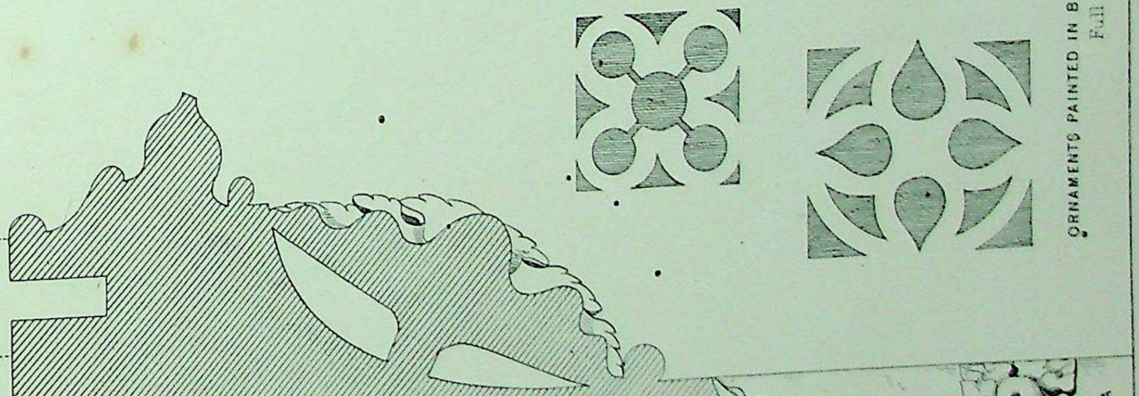
ORNAMENT IN HOLLOW AT A.

½ full size



FRONT OF BUTTRESS





ORNAMENTS PAINTED IN BLACK ON WHITE GROUND.

Full size.

Wells Cathedral.

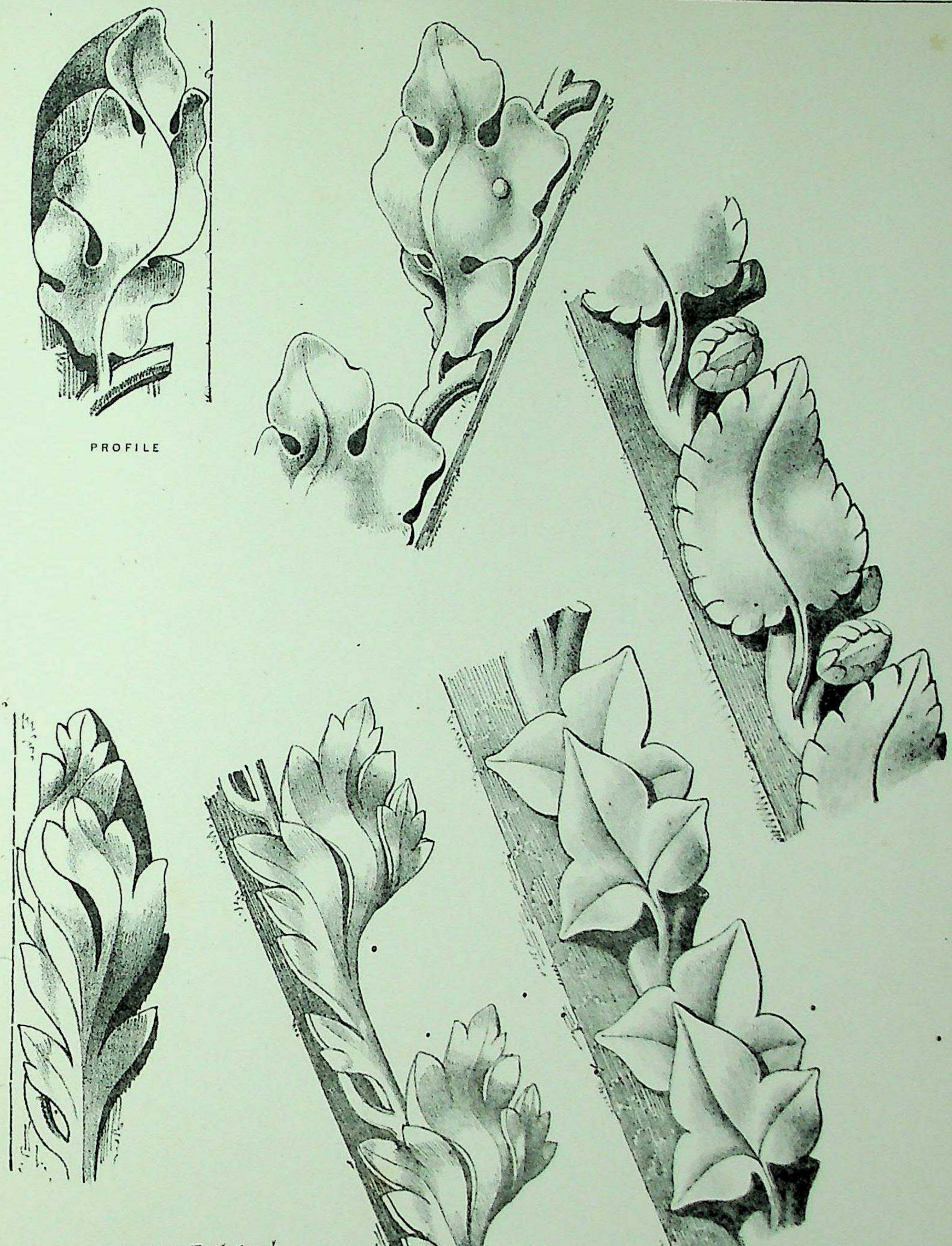
BISHOP BECKINCTON'S SHRINE

Section of upper Cornice

Pl. 36.

½ full size.

London, [illegible], 25 Abingdon S^t Westminster, S.W.



Wells' Cathedral.

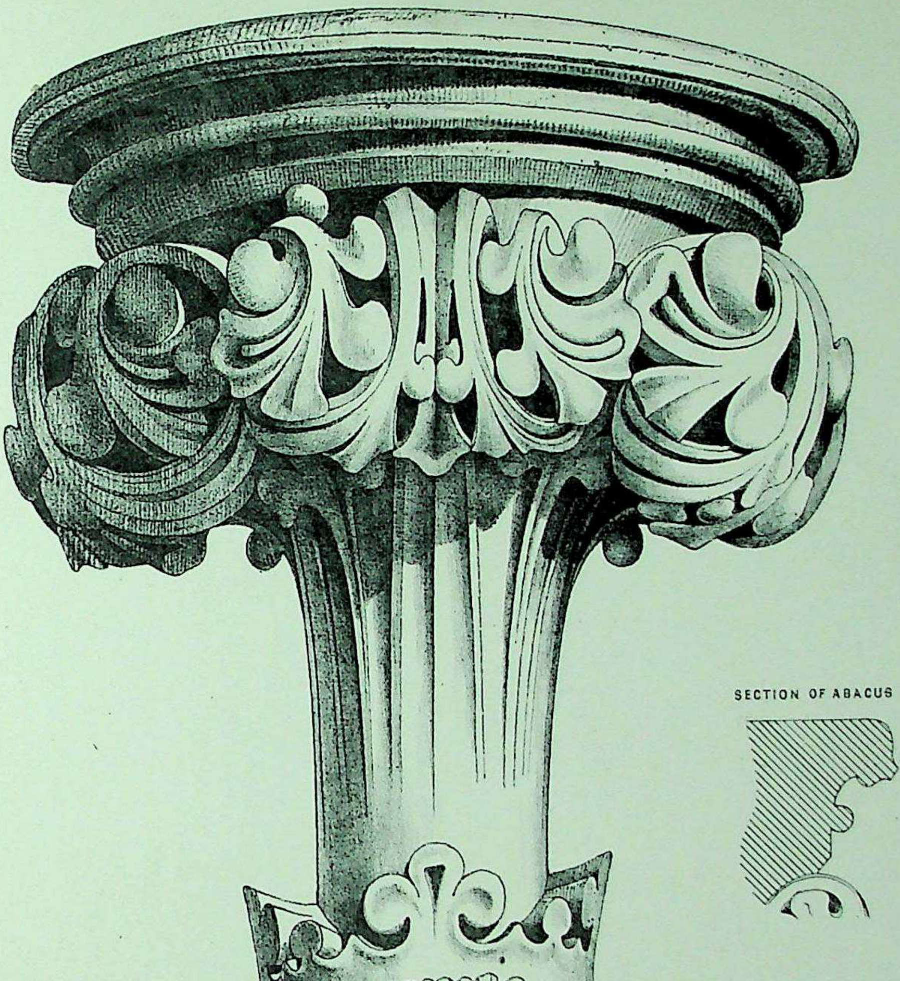
STONE CROCKETS FROM ARCADE IN THE CHAPTER HOUSE.

½ full size.

London. J.Jobbins, 23 Abingdon S^t Westminster, S.W.

J.K.Colling, del.

CC-0. Agamnigam Digital Preseyation Foundation, Chandigarh



SECTION OF ABACUS

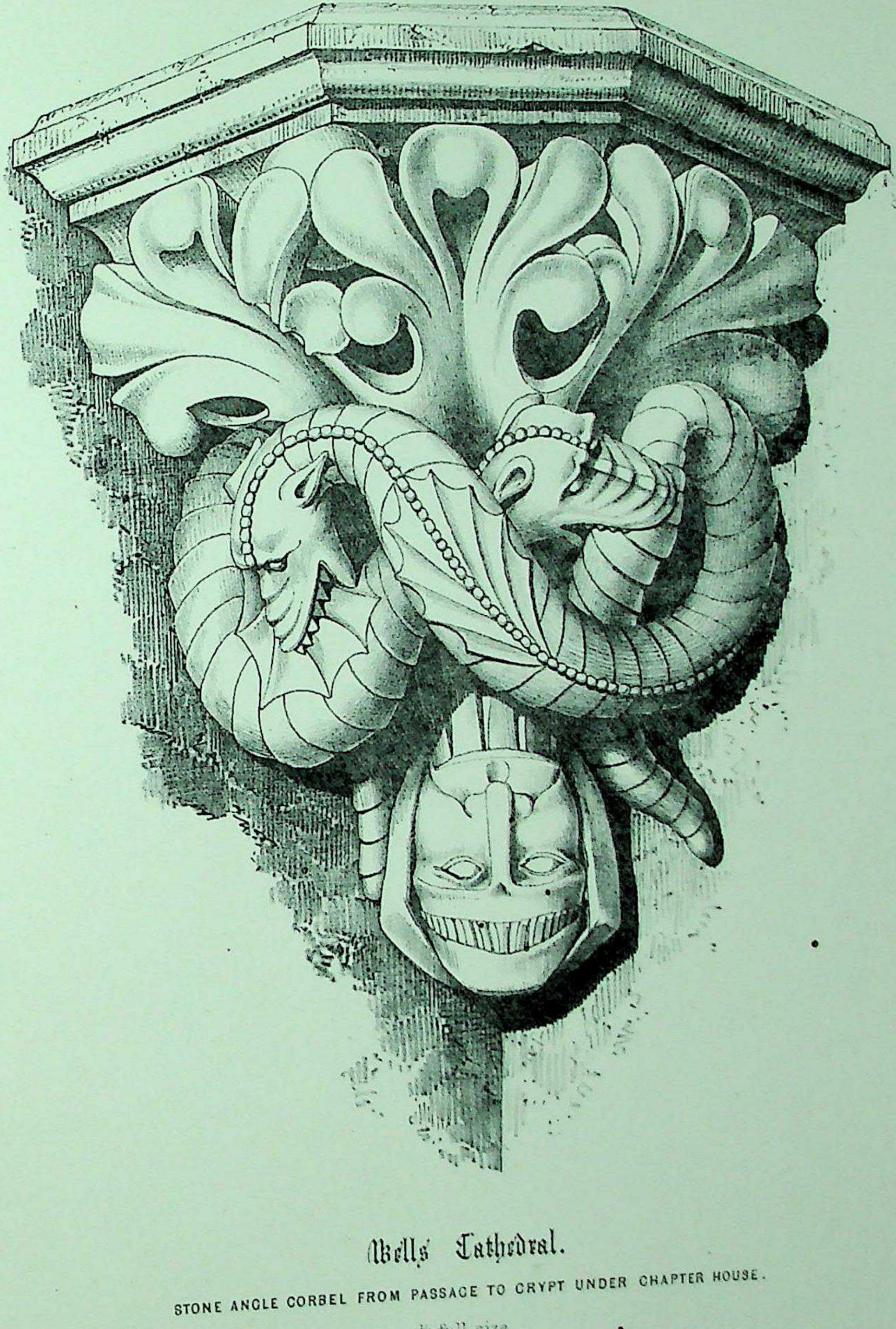
Wells' Cathedral.

STONE CORBEL FROM PASSAGE TO CRYPT UNDER CHAPTER HOUSE

1/3rd full size

London: J.Jobbins, 23 Abingdon St. Westminster S.W.

J.K. Colling, del.



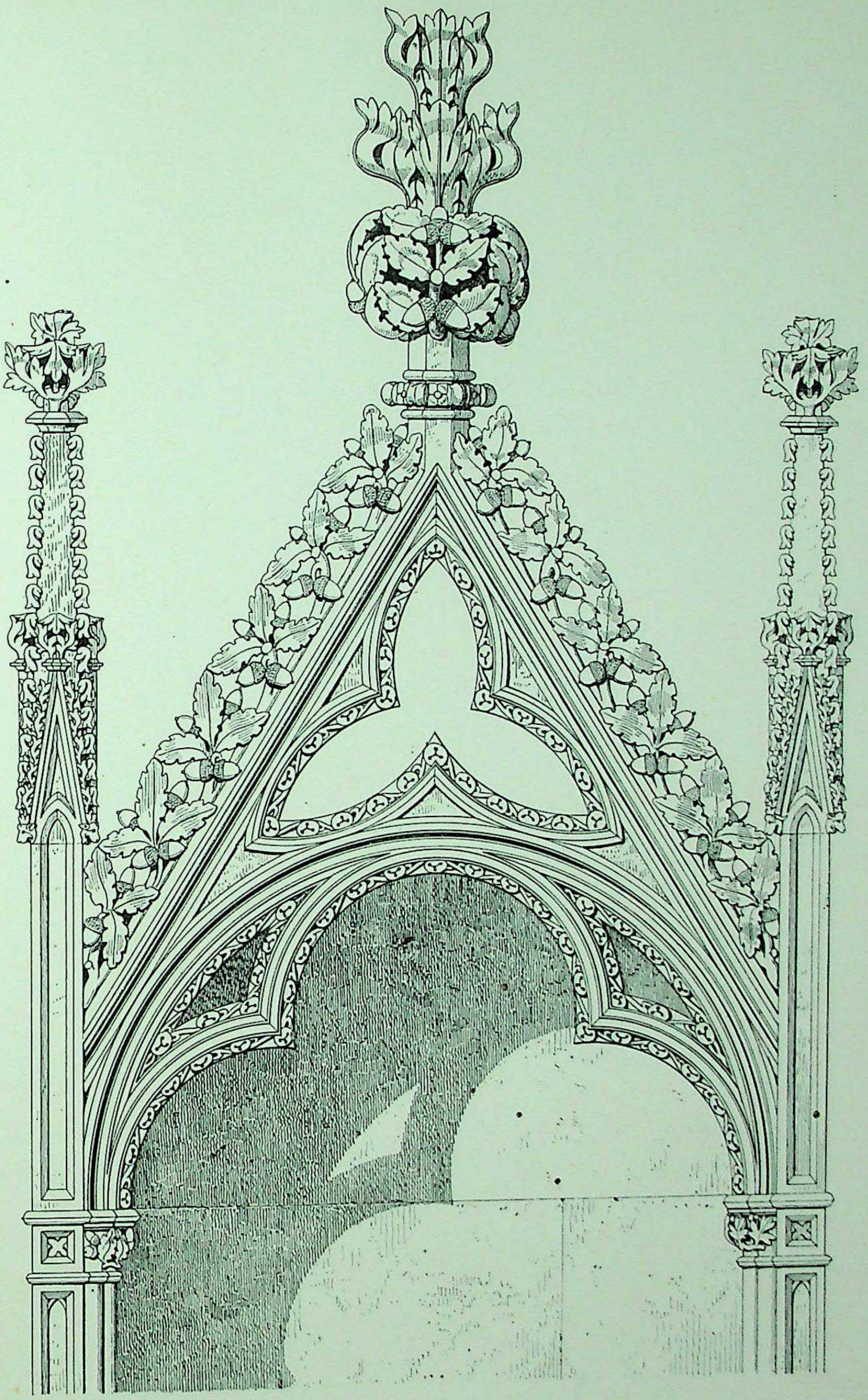
Wells Cathedral.

STONE ANGLE CORBEL FROM PASSAGE TO CRYPT UNDER CHAPTER HOUSE.

½ full size.

London: J. Jobbins, 23, Abingdon S^t Westminster S.W.

J. K. Colling. del.



Exeter Cathedral.

HEAD OF CENTRE NICHE OF STONE REREDOS FROM THE LADY CHAPEL.

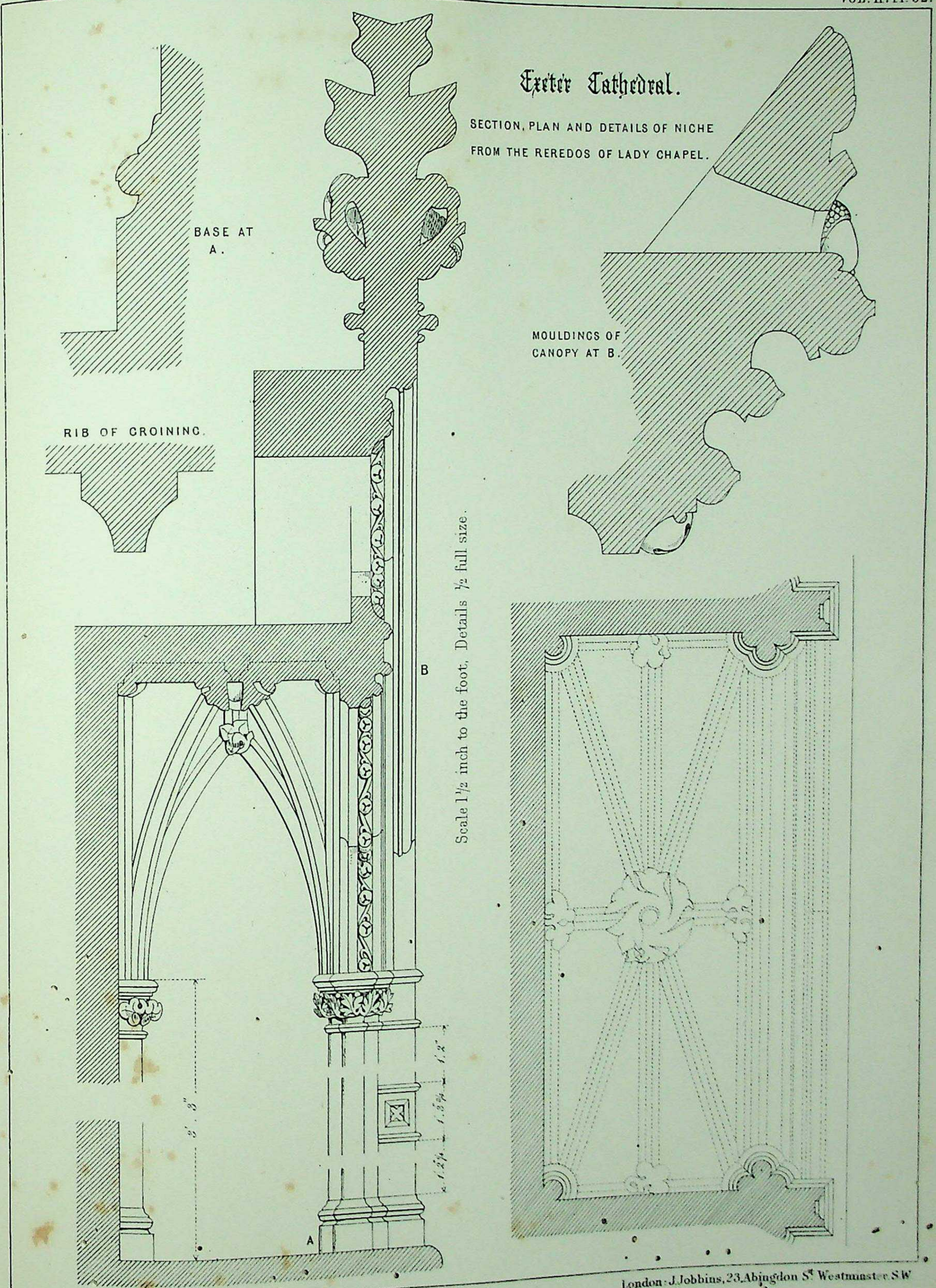
Scale 1½ inch to the foot.

J. K. Colling. del.

London: J. Jobbins, 23, Abingdon S^t Westminster. S.W.

Exeter Cathedral.

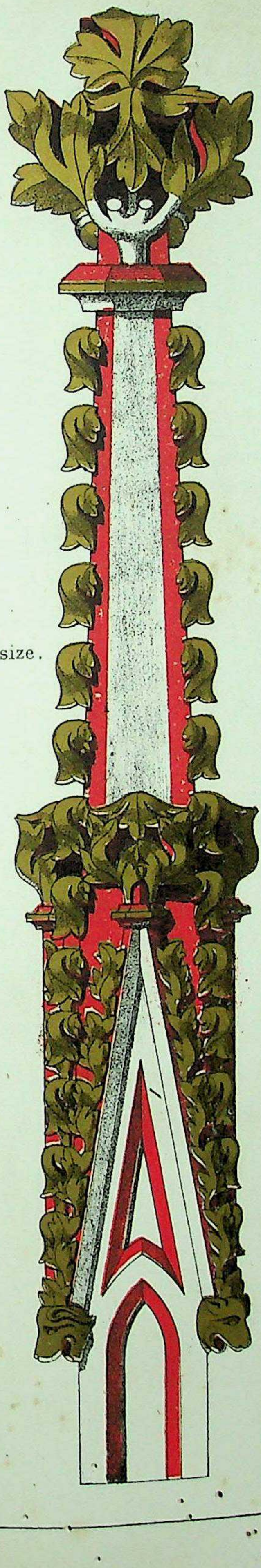
SECTION, PLAN AND DETAILS OF NICHE FROM THE REREDOS OF LADY CHAPEL.


BASE AT A.
RIB OF GROINING.
MOULDINGS OF CANOPY AT B.
B
A
1.2"
1.3¾
1.2¼
3' 3"

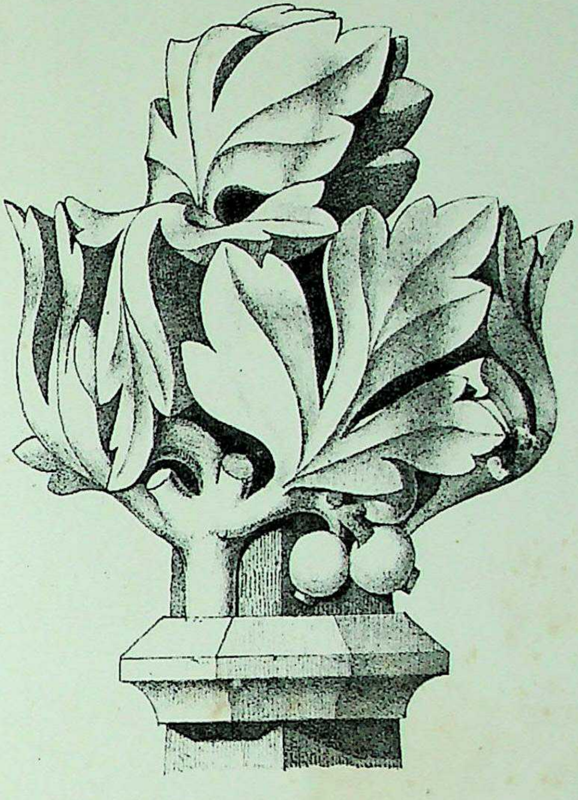
Scale 1½ inch to the foot, Details ½ full size.

J. K. Colling. del.

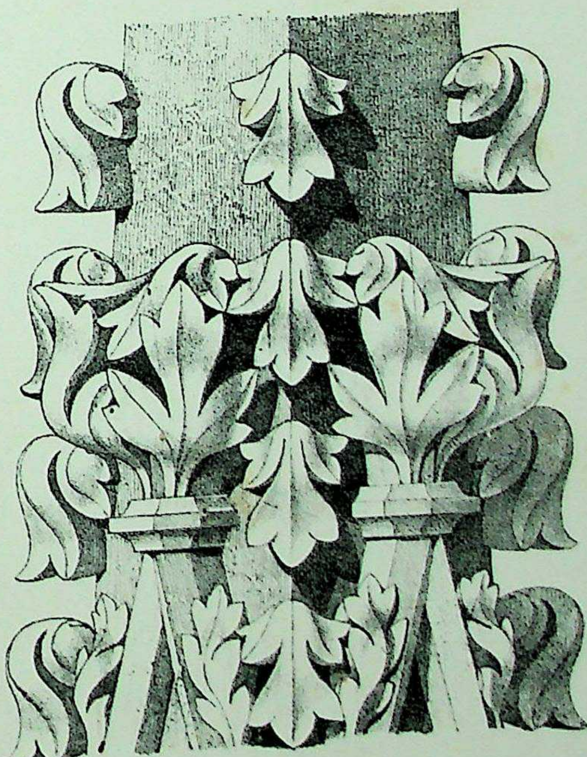
London: J. Jobbins, 23, Abingdon St Westminster S.W.



1/3 full size.



2/3 full size.



Exeter Cathedral.

STONE PINNACLE FROM NICHE OF REREDOS IN THE LADY CHAPEL.

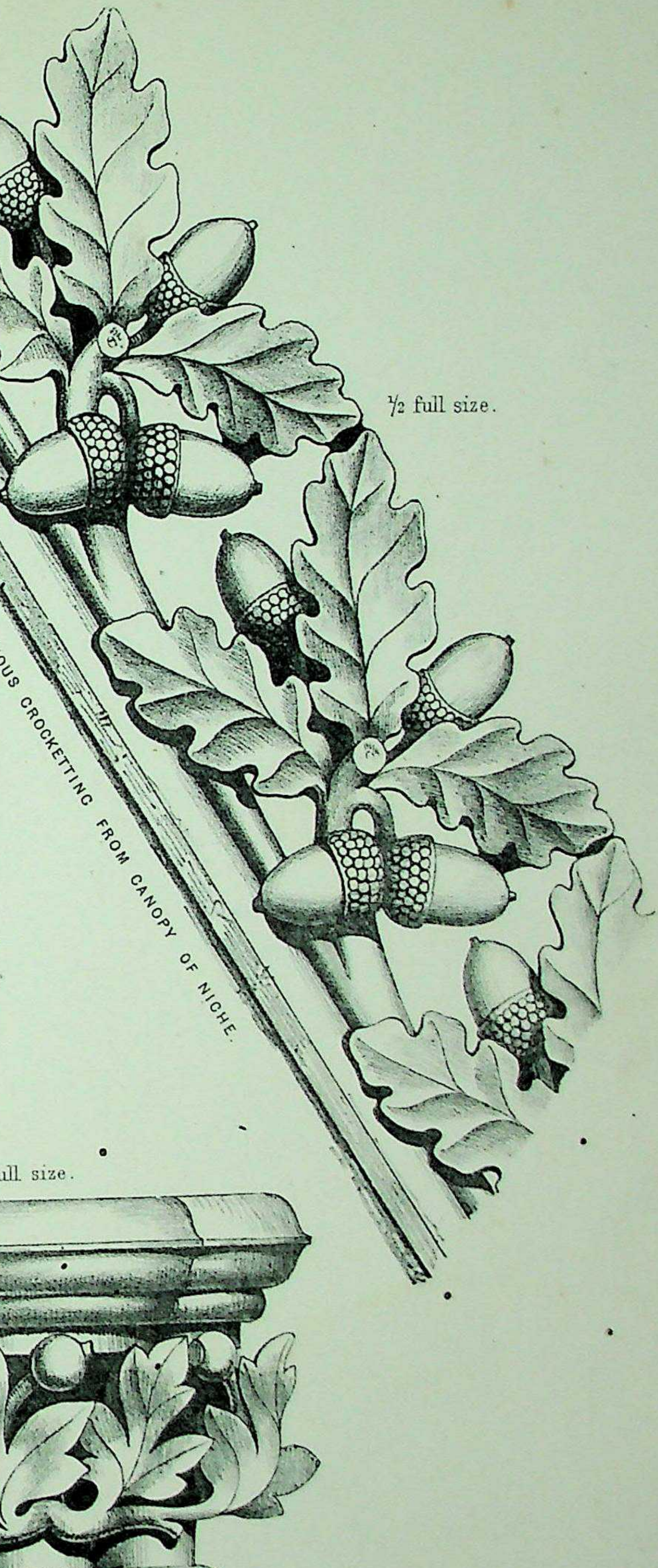
J. R. Jobbins lith.

J. K. Colling del.

London: J. Jobbins, 23 Abingdon St. Westminster. S.W.

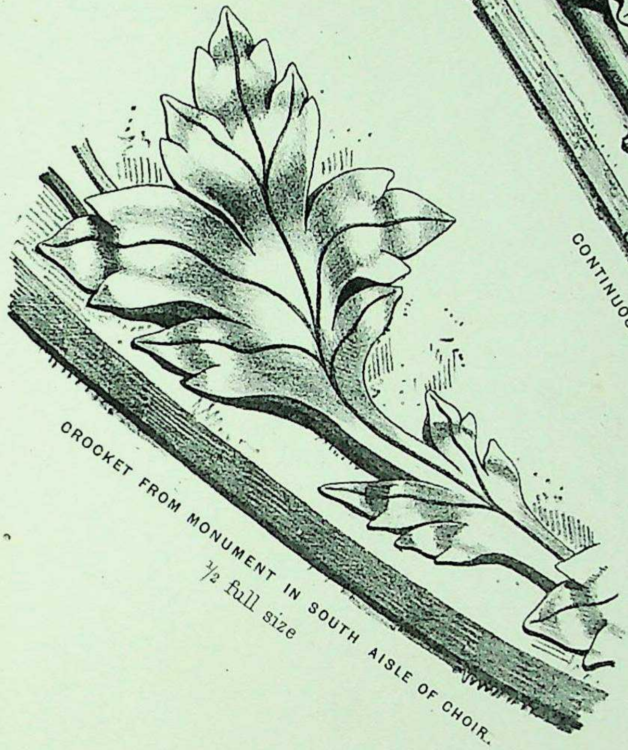
Exeter Cathedral.

PARTS AT LARGE FROM CENTRE NICHE OF REREDOS AND MONUMENTAL CROCKET.



½ full size.

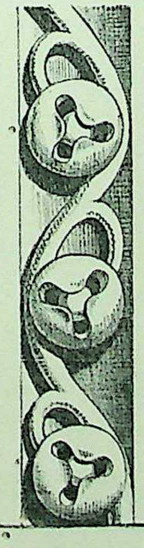
CONTINUOUS CROCKETTING FROM CANOPY OF NICHE.



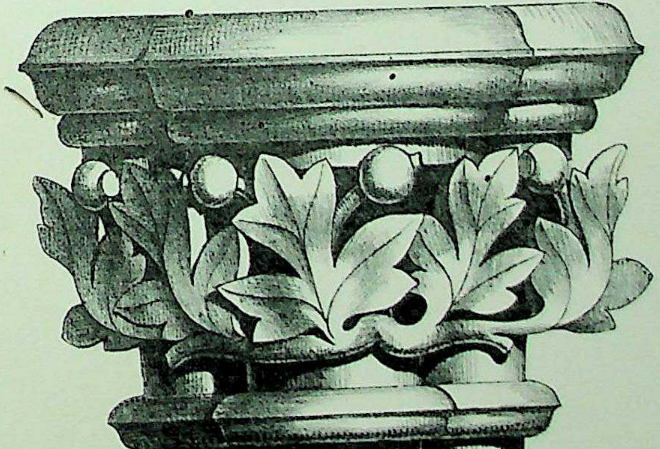
CROCKET FROM MONUMENT IN SOUTH AISLE OF CHOIR.

½ full size

½ full size.

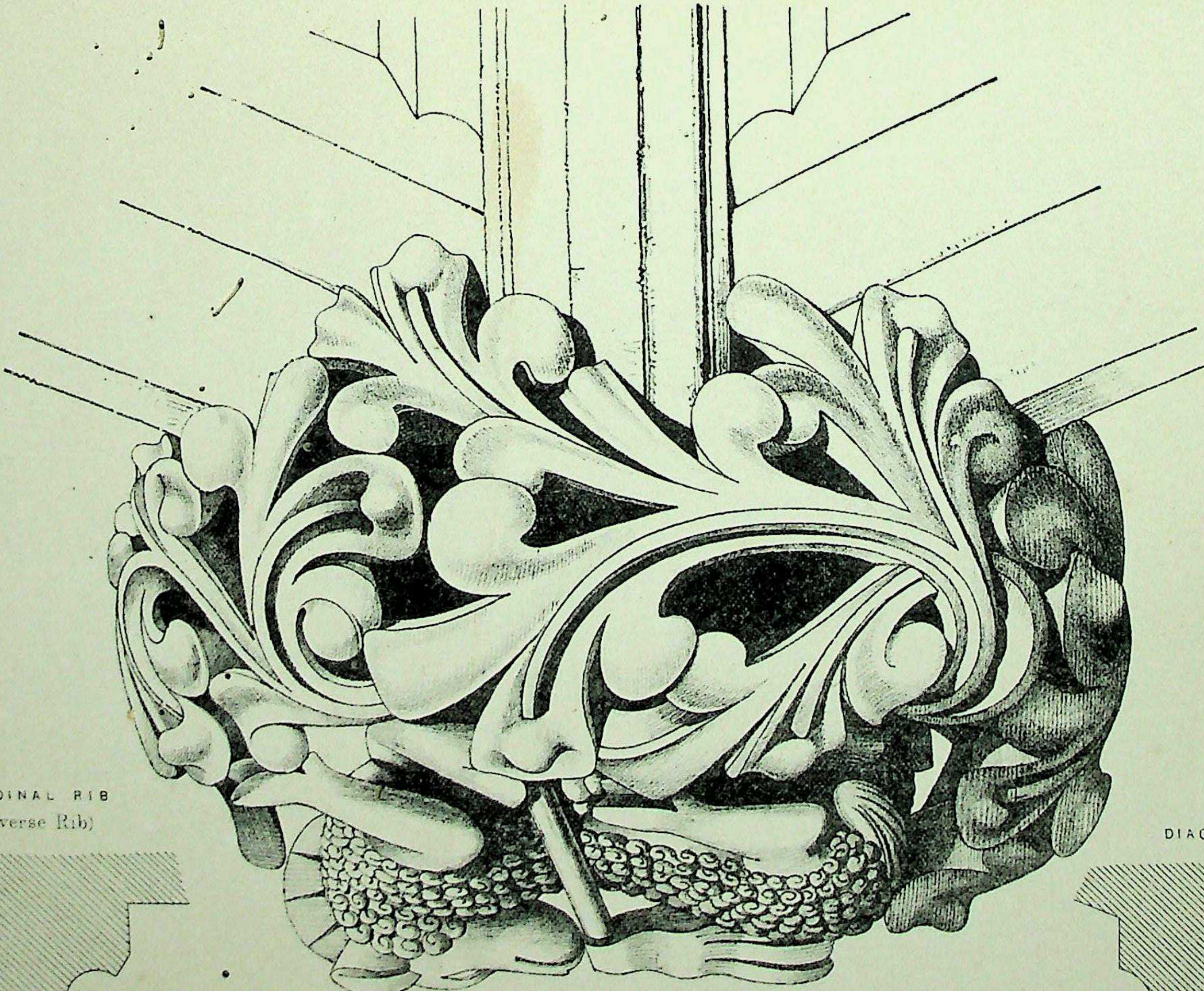


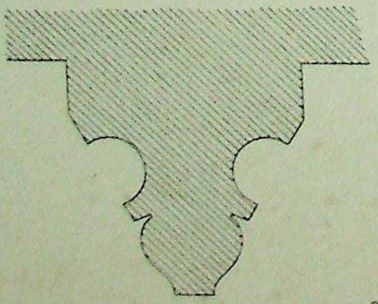
⅔ full size.



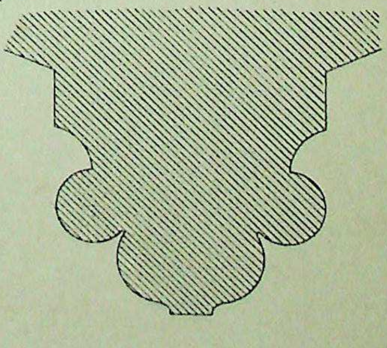
J. K. Colling, del.

London: J. Jobbins, 23, Abingdon St Westminster, S.W.





LONGITUDINAL RIB
(No Transverse Rib)



DIAGONAL RIBS

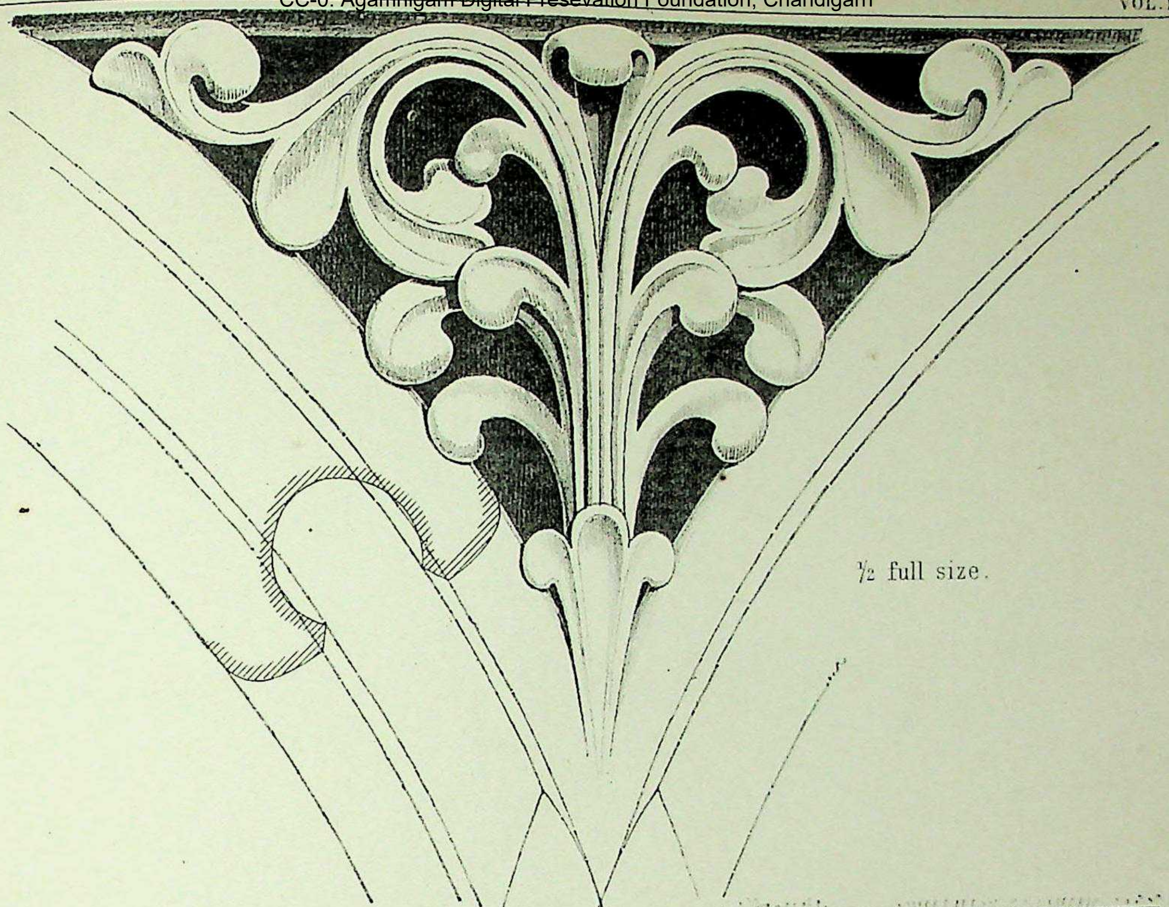
Wells' Cathedral

STONE BOSS FROM GROINING OF PASSAGE TO CRYPT.

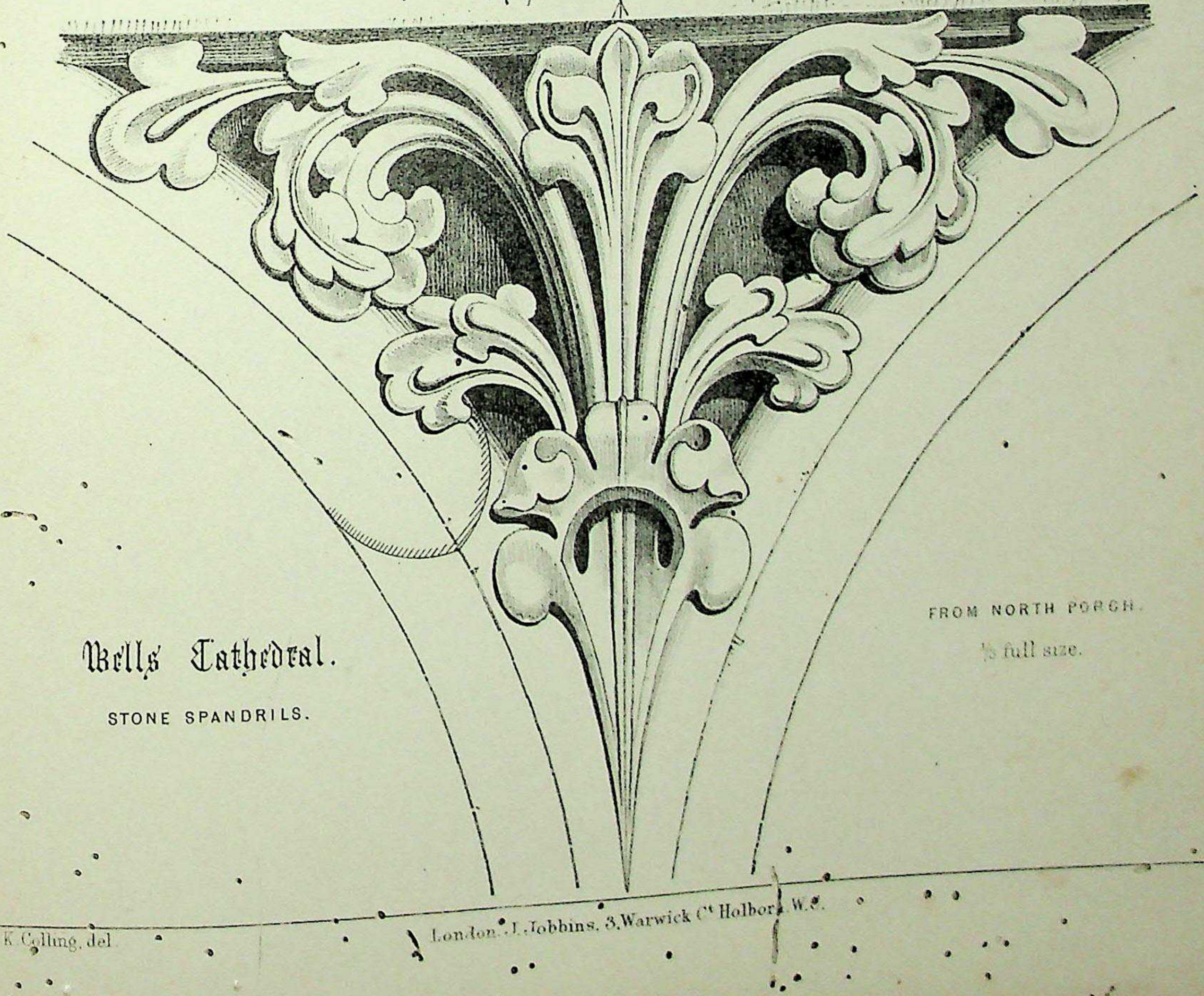
⅓rd full size

J. K. Colling del.

London, J. Tubbins, 8 Warwick Ct Holborn, W.C.



½ full size.



FROM NORTH PORCH.

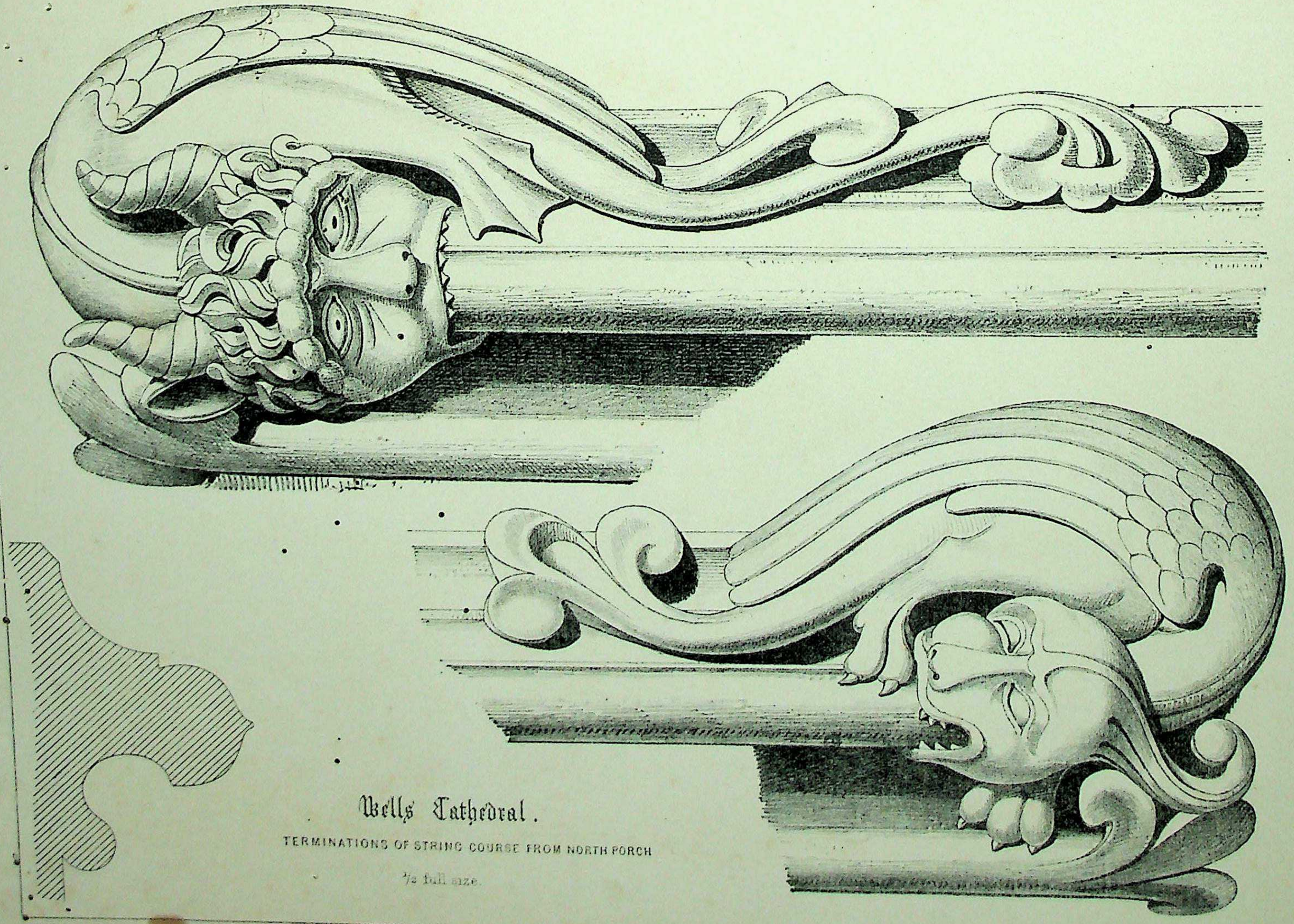
⅓ full size.

Wells Cathedral.

STONE SPANDRILS.

J. K. Colling, del.

London. J. Jobbins, 3 Warwick Ct Holborn W.C.



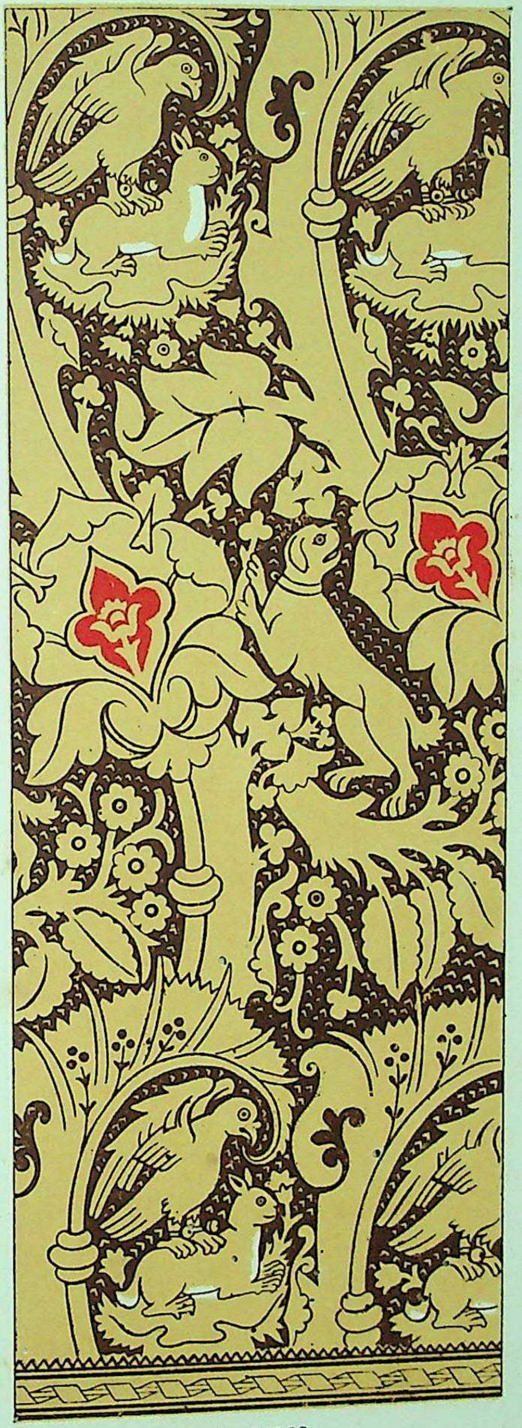
Wells Cathedral.

TERMINATIONS OF STRING COURSE FROM NORTH PORCH

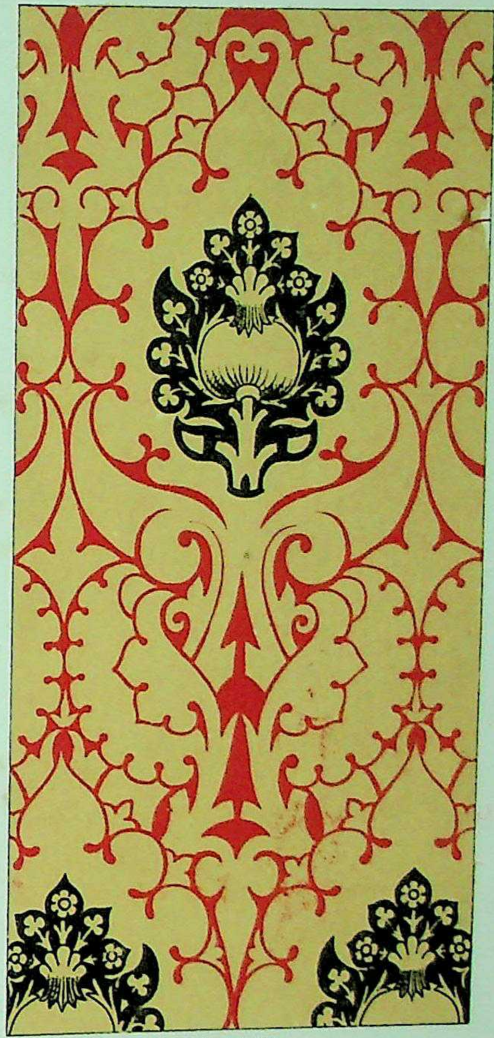
½ full size.

J K Colling del.

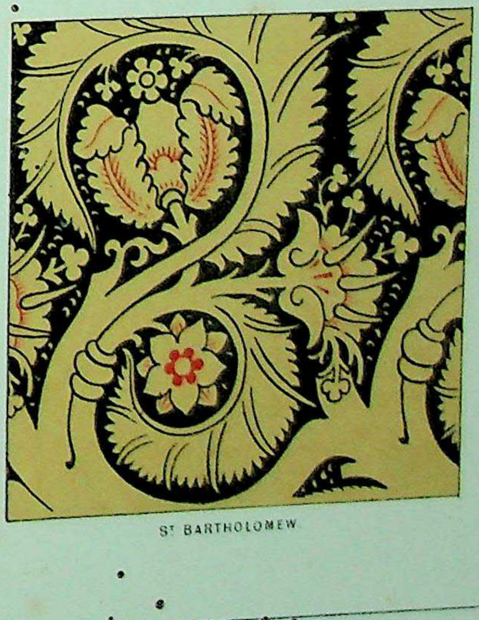
London. J. Jobbins 3 Warwick Ct Holborn W.C.



S^T PETER.



S^T JUDE.



S^T BARTHOLOMEW.

Ranworth Church. Norfolk.

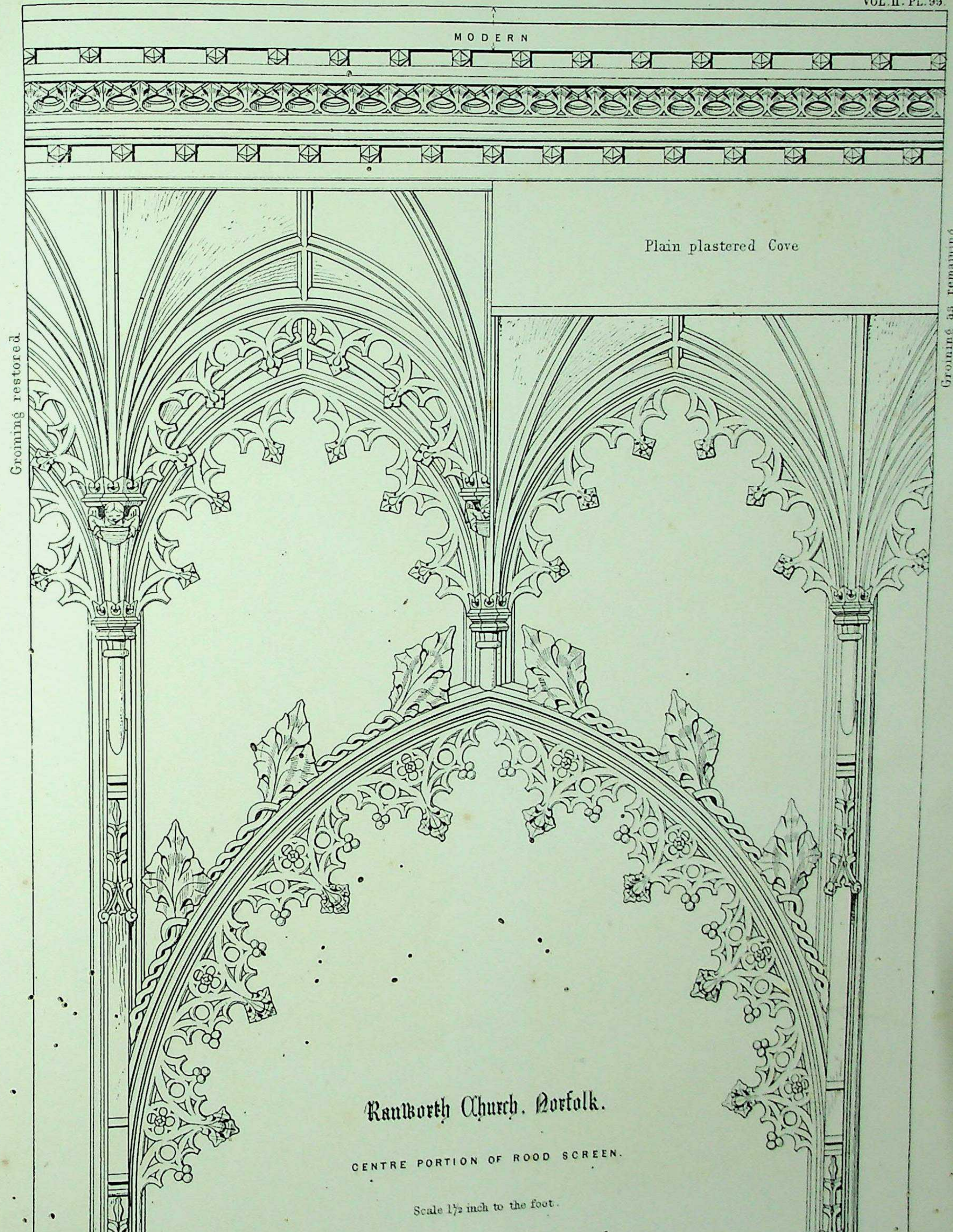
PORTIONS OF DIAPER FROM THE DRESSES OF THE
APOSTLES FROM THE ROOD SCREEN

Note. — Yellow indicates Gold.

½ full size.

J. K. Colling. del.

London: J. Jobbins, 23 Abingdon S^t Westminster S.W.


MODERN
Plain plastered Cove
Groining restored.
Groining as remaining

Ranworth Church. Norfolk.

CENTRE PORTION OF ROOD SCREEN.

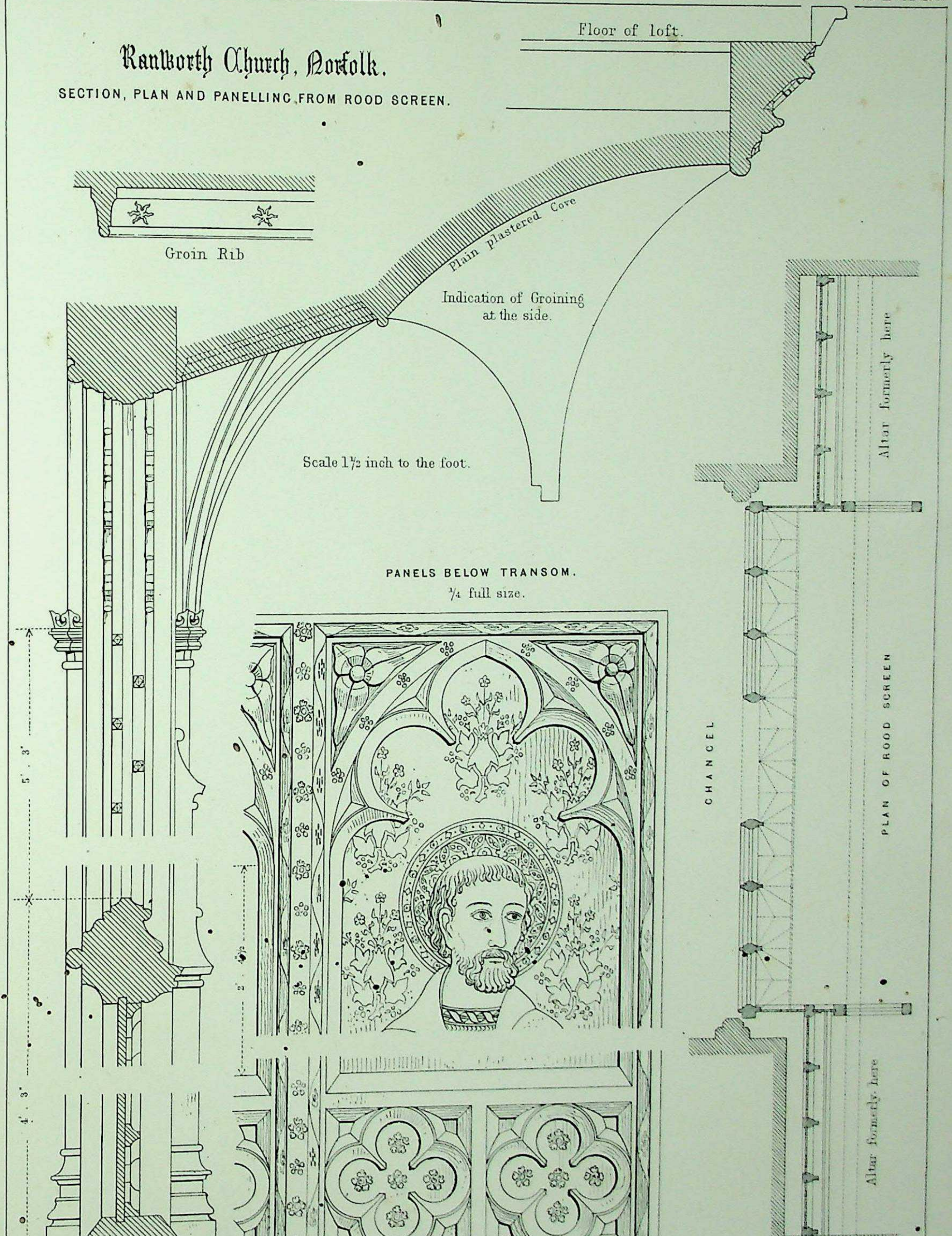
Scale 1½ inch to the foot.

J. K. Colling, del.

London: J. Jobbins, 23, Abingdon S^t Westminster. S.W.

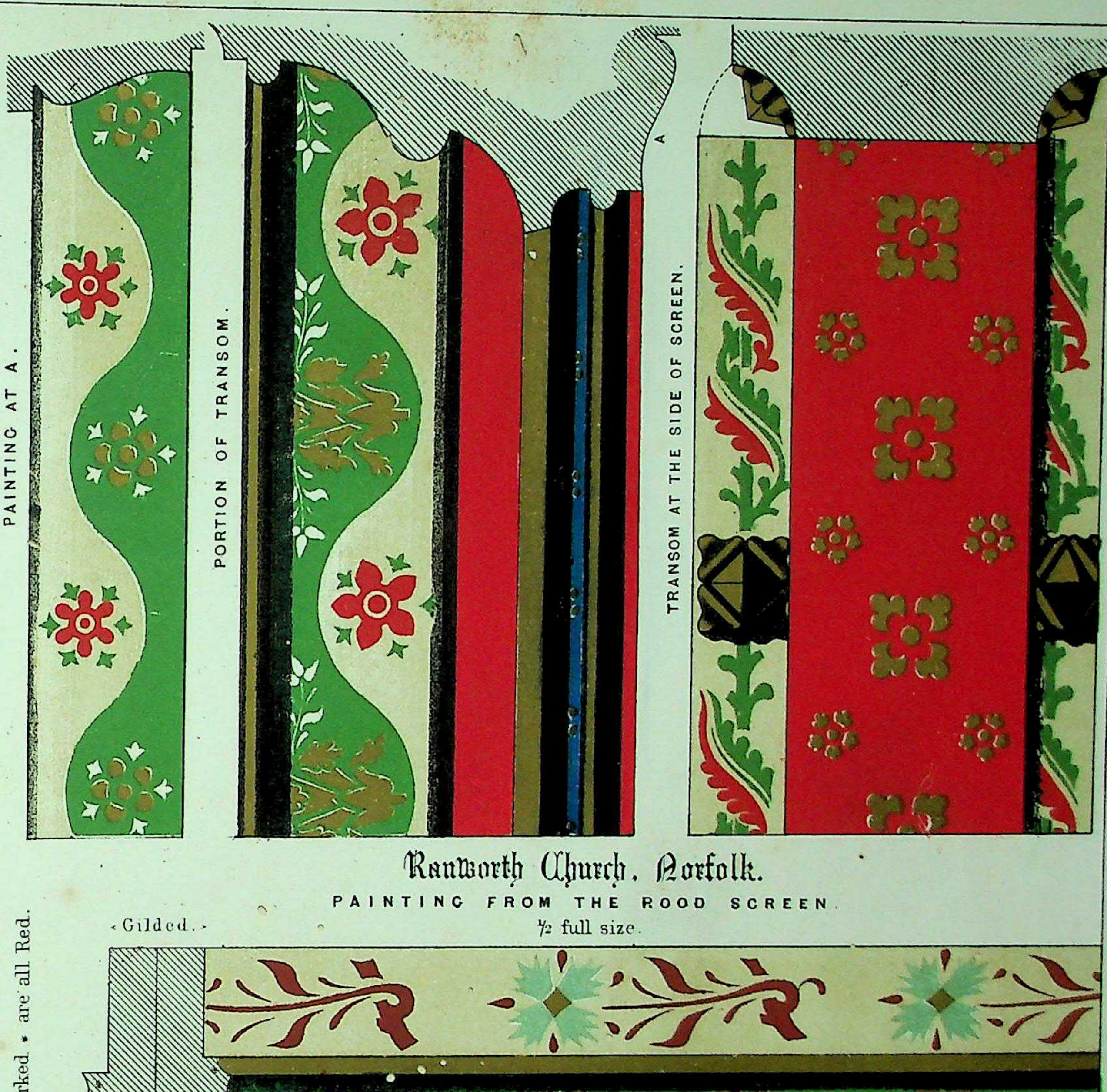
Ranworth Church, Norfolk.

SECTION, PLAN AND PANELLING FROM ROOD SCREEN.


Floor of loft.
Groin Rib
Plain plastered Cove
Indication of Groining at the side.
Scale 1½ inch to the foot.
PANELS BELOW TRANSOM.
¼ full size.
5' 3"
2'
4' 3"
CHANCEL
PLAN OF ROOD SCREEN
Altar formerly here
Altar formerly here

J. K. Colling del

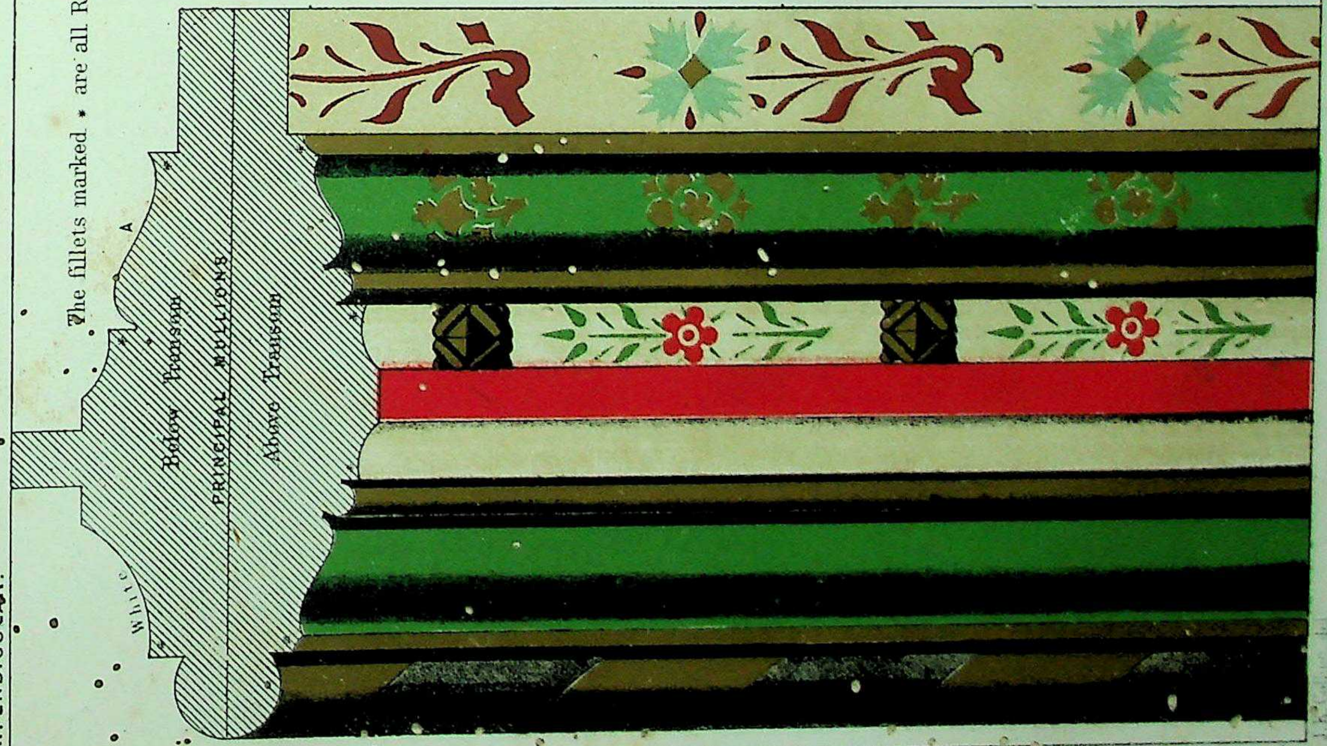
London: J. Jobbins, 23 Abingdon St Westminster S.W.


PAINTING AT A.
PORTION OF TRANSOM.
A
TRANSOM AT THE SIDE OF SCREEN.

Ranworth Church, Norfolk.

PAINTING FROM THE ROOD SCREEN.

½ full size.


Gilded.
The fillets marked * are all Red.
A
Below Transom
PRINCIPAL MULLIONS
Above Transom
White

London: J. Jobbins, 23 Abingdon S^t Westminster, S.W.